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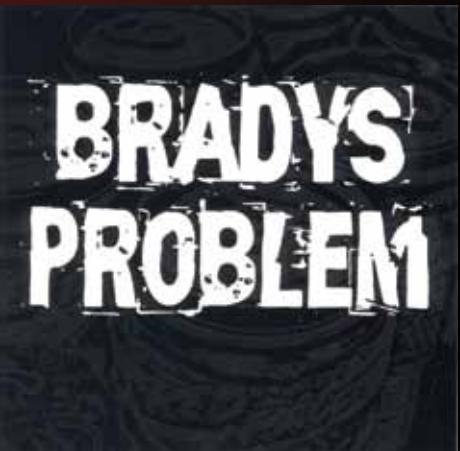
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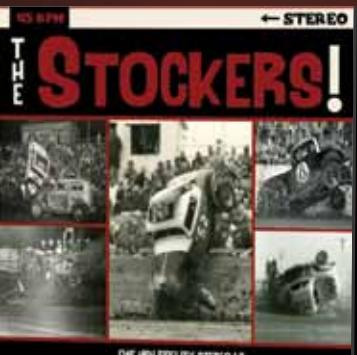
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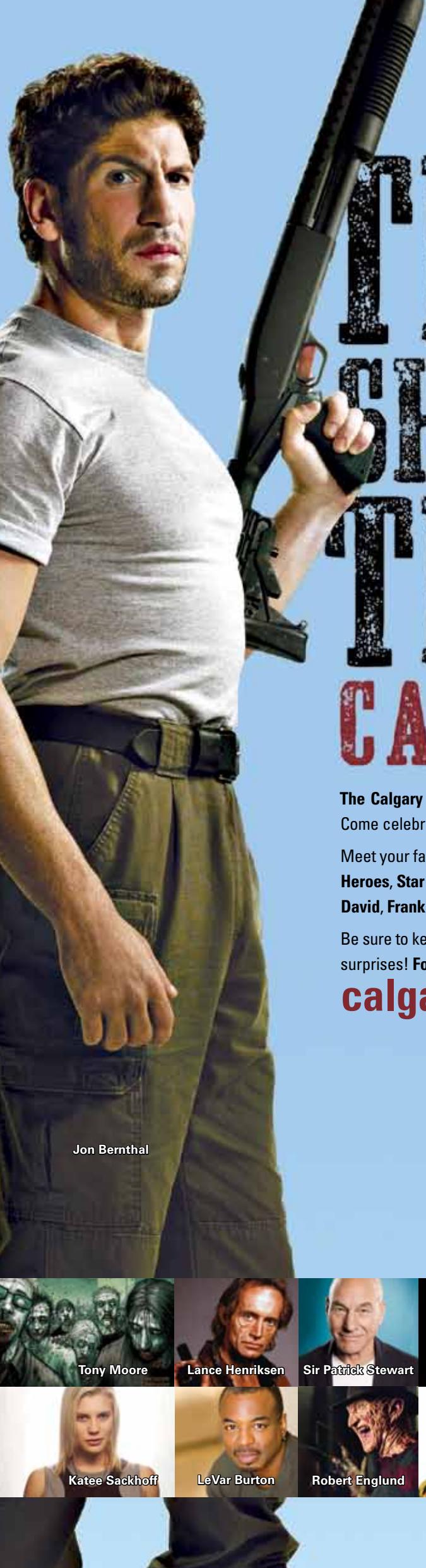
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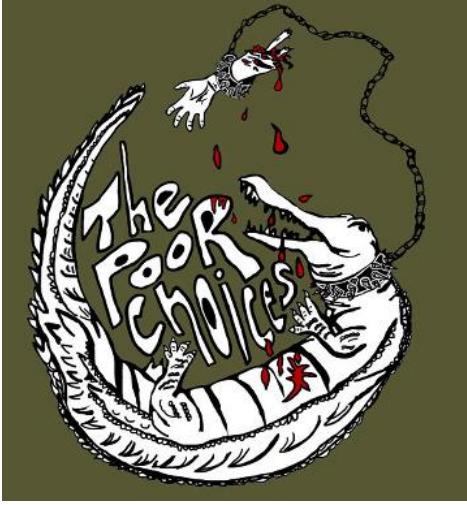
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By Ira Hunter

AU: Who's in the band? What other bands have the members been in?

Trish Maxwell: When we formed The Poor Choices we were all band virgins...but now Trish and Dana also play with Cheat the Hangman and Dana can be seen and heard doin' back-ups and tambourine for Mascara Nights.

Bobbi - Lead Vocals/ Lead Guitar

Dana - Drums / Vocals

Tina - Guitar / Vocals

Trish - Bass / Vocals

* formally * Rocky - Guitar / vocals on album

AU: Describe your band to someone who have never heard or seen you live.

TM: All girl garage punk rock. Buzz-saw guitars, hot licks and catchy hooks.

AU: What's the meaning behind the band's name?

TM: It was a catch phrase Trish and Dana were using to describe their debaucherous behavior.

AU: What are some of the Poor Choices you



girls have made in your lives so far?

TM: There is of course the obvious.... Rotten men, too much sex, drugs, booze, public nudity, not enough sex, table dancing, bad sex, a couple of bad marriages...your basic run of the mill bad decisions. Everyone makes them...we just embrace them.

AU: What do you like best about the Victoria music scene?

TM: There are so many amazing bands in Victoria, what's not to like!!! No matter your taste you can find it here. We've found so many bands to be supportive and excited to help us...it's very incestuous.

AU: What are some of your songs about?

TM: Love, Boys, Jail, Bitches, Bad Karma, Corporate Hate, Pissing in Urinals, Cougar Attacks and Fun!

AU: What are the biggest influences on your sound?

TM: 60's/70's Punk and Garage, Classic Rock, Glam, Metal. We all have different musical tastes and we are constantly sharing songs, bands, and trying out new sounds.

AU: Who are some of your favourite local bands to play with?

TM: Durban Poison, The Shakedown, Keg Killers and The Stockers have all been awesome to play with!!

AU: Tell us about the album you just released on Shake! Records?

TM: We recorded this album at The Lap of Luxury in Sooke and the whole experience was really chill and fun. We had no idea what exactly we were doing so we just went it and jammed like we were playing a show. Bobbi's

vocals on the album are the scratch vocals and I don't think we had to redo much. We are heading back up there to record five more new songs on April 14th.

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VICTORIA'S LOCALS ONLY



AU: Craziest show you've ever played?

TM: Crazy fun = House party in Gordon Head with Durban Poison and The Jolts. Definitely epic! Crazy weird = Cabin Tavern in Bellingham, WA... let's just say there were Dead Hookers, a woman in a bikini singing about George Bush and a meat hook while playing her guitar with a bayonet. Bobbi was under 21 and had to legally stand in the corner away from drinks before the show and all we got was \$33 and a pickled hand.

AU: Does the band get many male groupies looking for meaningless sex after the shows?

TM: Three of us are already taken...ask our beautiful single drummer!!!

AU: Is it best to get drunk or stoned before

taking in a Poor Choices show?

TM: This music is for drunks!!! The rowdier the better.

AU: Future touring plans?

TM: Back to Washington and a mini Island tour. What we really want is to play in Vancouver for god sakes!! Any takers?

AU: Website? Myspace?

TM: Find us and like us on Facebook or at thepoorchoices.bandcamp.com. We still have a few CD's and tapes left so email thepoorchoices@yahoo.com if you want a copy or download it at cdbaby.com/cd/thepoorchoices1.



By April Prius

Cocaine Moustache is a new Vancouver band that just recently released their new debut album *On the Mirror*. I managed to get an interview with lead vocalist White Willie Sniffsum to find out who these guys are and what their message is:

AU: What's the reason to the name of the band?

WS: Well I mean there are probably 20 different reasons behind the name of this band. But technically, what we consider a cocaine moustache is a combination of cocaine and snot that drools out of your nose, and crusts onto your moustache! It's not actually what some people think a cocaine moustache is, it just means you have coke on your upper lip... So, it's really a joke about waking up the day after a party and having shit all crusted out of your nose from it leaking out over the whole night. But, I think for us, it's really more of an attitude. Our band is trying to say... "You know what? We got coke all over our

COCAINÉ MOUSTACHE

face and we don't care. We're just gonna go about living our lives. If you have a problem with the fact that there's coke stuck to my face, look the other way! It's none of your business..."

AU: That's one hell of a message - Was there a story behind how it started up?

WS: We actually started with Vinnie Railtrail and I hanging out. We were partying for about four days straight, which we nicknamed it the 100-hour party in four days... anyways, we were talking about a friend of ours who, a week before, had woken up with a cocaine moustache! He had snot and coke crushed all over his beard when I woke up beside him from partying all night, I said, "Dude man... You got a cocaine moustache!" So, I was telling Vinnie and Bill all about it and I said, "You know what, for ten years I've been talking about putting this heavy blues band together.

Let's do it! Let's start a band and call it Cocaine Moustache!" We just laughed out asses off and thought it was hilarious! We called up the drummer, Dr. Cleanplate... who by the way, is lying in a hammock in his hide-away place somewhere in Bowen Island, and I called and said "Hey, I'm calling to tell you about your new band! It's called Cocaine Moustache. I'm singing, Vinnie playing bass, and Bills on the guitar." And he went, "What...uh..." but I said, "No, I'm not asking you. This. Is. Your. New. Band..." It took about two months of us blowing smoke up each other's asses, and then eventually we just started jamming and then it just took off! We added Schnick Von Schlutzz to the crew and... Here we are!

AU: That's insane! So, which bands could you say are some of your inspirations for your sound or image?

WS: Well, image wise [laughs], I don't really think there's anybody who's going for the whole pro-coke thing like we are. So, I think the image,

well, that one's ours I suppose, it's pretty original. Sound wise... Black Sabbath, Allman Brothers, ZZ Top... those kind of bands. Maybe a little heavier.

AU: Alright, well what keeps you unique then from other bands, besides the outrageous and dangerous name?

WS: What keeps us unique from other bands? Well, again, I'd come back to the attitude. We're in this to have fun. We realize that doing what we do is gonna piss a lot of people off. It's gonna make a lot of people laugh. But, in general, it keeps us going. It's a lot like therapy for us! Being able to poke fun at things, have a good time and party our asses off. You know, instead of spending \$200 a week talking to a therapist about all that shit that could bother you and make you wanna do crazy shit... We just have this band. We party, we

VANCOUVER VENGEANCE

sing about partying. It's like having a good time.

AU: Sounds like a good time to me. I understand some of your band members belong to other metal bands besides this one? How did you guys meet up and get the crazy nicknames?

WS: Every member of this band has been in some kind of Vancouver metal band. A lot of us have been in bands together and in other bands... the list of bands just goes on, it's retarded, you've got Zuckuss, The Golers, Cum Sock, Mechanism, Omega Crom, Tyrant's Blood... I could just keep going on and on... We've all been in these metal bands for well over a decade, we're all friends, and we kind of got together one day and decided to do something a little different! We've all been playing some brutal heavy music forever because it's awesome and we love it... but this is kind of like, staying heavy but putting a little more fun into it. Rock, blues, funk! There's definitely still some metal in there... but it's not our focus.

AU: That's awesome, glad to see that you guys can have fun. How's your new album that just came out last October going for you?

WS: It's going really well! I mean sure, we're getting pretty scathing reviews but... all press is good press, right? It's funny, every review that knocks our band down never even mentions the music! They just attack the coke and the image and our lyrics, and that's perfect because you don't start a band and call it Cocaine Moustache, which sings about partying and outrageousness, without looking to piss a few people off...you know?

AU: Lastly I just wanna ask where you guys are hoping to be or what you wanna do next?

WS: Touring! Touring our asses off! The only way you can get this sort of things into people's hands is by touring, and we need to spread the product, if you know what I mean [laughs].

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BREATHE KNIVES

Helen Keller

By Allison Drinnan

The story of Breathe Knives reminds me a bit of an old Mo Town classic - Marvin Gaye and Kim Weston's "It Takes Two". Although Donny and Marie Osmond tainted the song several years later in an oh-so-creepy version done in the early 70's, the timeless message surrounding the song remains the same. It is an ode to the joy of life found in experiencing it with someone else by your side. Of all the lyrics the most powerful are as follows, "One can stand alone in the dark, two can make the light shine through."

With the trio of Breathe Knives losing one of their founding members, bassist Kieran McAuley, remaining members vocalist Aaron Mayes and drum sequencer/guitarist/(and now bassist) Cory Martens had to decide whether to let Breathe Knives fall into the darkness or work together to make their abrasive, grinding, and heavy musical light and ingenuity shine through. Through some experimental jams, and eventual recording, the duo discovered that two really can make the noise-rock dream come true.

"Me and Aaron are a lot alike I guess. In every way

maybe? That's why we get along really well," explains Martens as he looks to Mayes, both sitting on a couch in Martens' home/jam space/recording studio (Red Volume Audio), "I'm quite a bit older than Aaron, but Kieran and I have been friends since we were Aaron's age and Kieran's like 'Aaron is you when you were his age. Fuckin' just anarchist, 'who gives a fuck' kind of stuff.' Breathe Knives are visibly excited, despite some "th-day-after-the-party" woes as they describe their upcoming release. They are set to debut their next album Helen Keller June 1st, the first without McAuley. The release will be a 7 inch release including three new songs, two written with McAuley, one

without.

"It crushes," comments an eager Mayes on the new album, "I find our old shit was really focused on what we were doing, and really noisy, and it was really fun, but it was muddy sometimes. This new record, I like it, because it really goes back to rock and roll roots. The breakdown of the riffs is super rock and roll and then we just fuck shit up and make it our own thing. It's a really cool bluesy sounding album at the base of it."

"The song writing's changed now too cause Kieran and I used to write all of the music," states Martens discussing the bands new creative process. "There's no bass player, but it doesn't sound like that. It sounds really heavy... It's more rock and roll now."

McAuley left the band on very amicable terms in 2011 to pursue other musical projects. The decision was met with support from Martens and Mayes and McAuley still collaborated in the recording of the new 7 inch.

"He's a guitar player and he's always been a guitar player," Martens begins to describe McAuley's

decision, "He was writing a lot of stuff at home on guitar. Stuff that was way different than Breathe Knives or else he would have brought it to the band and said 'Hey what do you think about this?' He wanted to start a project where he was playing guitar and make that his main thing 'cause that's his first love."

Martens already had the role of programming the drums for the trio, and now that McAuley has left, has added another position to his repertoire - bass player. Martens has become a guitar-bass-drum one-man wonder.

"I run my guitar through a bass rig now too. So yeah..." Martens chuckles slightly as he tries to explain his new role, "So now I'm playing everything."

"He does everything. I do nothing," a sarcastic Mayes adds, "It's pretty funny the way it turned out though because Kieran left and we were joking to ourselves one night drinking, 'Oh fuck it. We don't need a bass player, we'll just patch you through bass or something like that.' And then we actually tried it... We had people interested but we weren't really interested in the people that were interested and vice versa sort of thing. So we just started trying it and a few times in we were like 'Fuck, this crushes'."

"The shitty part is that I had to buy a piece of gear with George Lynch's (of Dokken and Lynch Mob fame) name on it to make that happen. It's a fucking stupid pedal. It's the only one where it would work. But George Lynch is the only one that makes it or is endorsed by it or whatever. It's dumb. But it sounds cool," adds Martens laughing.

"It's a really good feeling. It's like we're a fucking juggernaut. Whatever, we'll lose a bass player, we'll keep going," says a determined Mayes, "A lot of the concern with losing a member of the band was that we would drop all of our movement

CALGARY CARNAGE

and our hype and we would kind of lose it all cause we would be fucking around trying to train somebody new. I think it's really good that we decided to step up and do a release right away and just be like 'You know what this is how it's going to be now. Fuck it.'

"Just kind of a fuck you," adds Martens.

"Not a 'fuck you' to anybody, just like 'fuck you we're not stopping.' This is the new release. This is how it's going to sound. Fucking deal with it," states Mayes.

The duo had considered perhaps even adding a drummer to the mix, but found it would only take away from the musical aesthetic that has made Breathe Knives so unique.

"One of the thoughts was well maybe we'll get a drummer instead of a bass player or something. So we tried out a drummer and he was fucking awesome. He is one of my favorite drummers in Calgary, but it just wasn't the same... He's really good but it was just missing that digital touch to it," explains Martens.

"It was kind of what we needed though cause we didn't screw around trying a bunch of drummers. We were like this is the best it's going to be and it's just not what we want to do right now. It was really nice for the decision making process. We are entertaining the idea of having two drum machines," laughs Mayes jeeringly.

"Yeah we are..." adds Martens with a sarcastic smile.

"Yes we are Slipknot," snickers Mayes.

"Eight trash cans and two drum machines," adds Martens.

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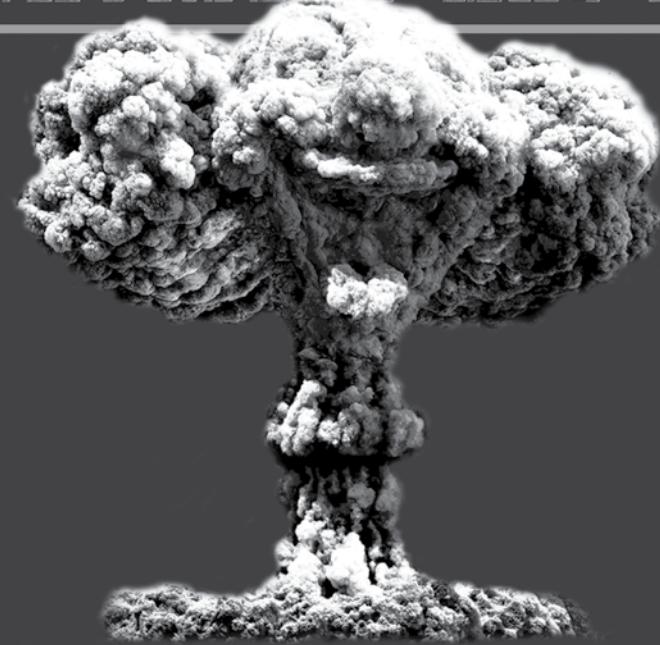
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PARADISE LOST - 13TH CHAPTER FEELS LIKE THE 1ST

By Ryan Dyer

"Coming up with good ideas is difficult," says Paradise Lost vocalist Nick Holmes when thinking about

the creative process of his band's 13th album *Tragic Idol*. It seems an peculiar statement to make when referring to a band that has many.

And those many ideas have been utilized to perfection on their twelve previous albums. Starting in 1988, the Halifax, England based band have since been a cornerstone and influential entity within the gothic and doom

metal undercurrent.

You might think some would run out of steam by album thirteen, but it has been a lucky number with bands in these past five years. Anvil released *This is Thirteen* with their famed documentary on its coat tails, smashing them back into the world's collective conscious. Megadeth has just released *13*, an album that many

are saying is the definitive Deth album of their latter years. With Paradise Lost, *Tragic Idol* marks a "back-to-the-roots" Draconian Times/Icon era style album, though with new, good ideas.

Lead guitarist Greg Mackintosh agrees, but thinks the term "going back to your roots" is a horrible term, especially for a band as broad as Paradise Lost. "The core of the sound on *Tragic Idol* has an essence of Draconian Times and Icon, and I think that's what people are picking up on. I do think that you can draw lines between a few of the tracks on the new record and Draconian Times or Icon, but when we were writing the music for *Tragic Idol*, I deliberately made a choice to strip everything back down to the bare bones."

"As far as I'm concerned our sound is constantly moving forward," says Holmes. "At least people are comparing us to our own music rather than another band. We've never stopped so we've never really had any retrospect. I think maybe there's an influence on *Tragic Idol* from the same kind of stuff on our early albums that we perhaps put away in a drawer for a few years, like the doom elements."

The band is still referred to as "gothic metal," a term they coined, but the meaning of the term has since been muddled and

is usually used to describe the latest symphonic, operatic, female aided fantasy group. Still, Paradise Lost wears the label while being more in tune with traditional, doom and progressive metal outfits.

"We had a certain style when we coined the term, but it's been taken out of our hands and turned into something else. I don't know what it is now, really (laughs)," says Mackintosh.

Holmes elaborates further, "We had that gothic metal banner so long ago that the new

generation of fans of what they think is gothic rock or gothic metal is a completely different thing.

It's very much like

Venom coining the term black metal versus what's considered black metal nowadays; the new generation has no concept of that."

Not entirely impressed with the production on modern day metal albums, *Tragic Idol* itself takes a more traditional approach to the actual sound and recording of the album, while retaining the elements Paradise Lost is known for.

"I think some of this new album is a backlash against the modern metal scene, because a lot of it these days all sounds the same, which is really quite annoying," says Mackintosh. "When we started making *Tragic Idol*, Nick and I were talking about how you need to go back 30 years to find something refreshing in metal these days."

But Holmes reiterates the trouble of coming up with fresh ideas for the band, "With every album we do, I just don't think there's another one in us. You can come up with ideas, but the number of ideas we had for this album was insane – we had so many – and the majority of them were crap, but eventually you find one that works."

Musically, Mackintosh says they

PARADISE LOST

wanted the songs to sound like they do when we play them in the rehearsal room. The dual guitar work being a key component to their sound, just how are they approaching it for *Tragic Idol*?

"I think one of the key things of the sound that people associate with Paradise Lost is that Aaron (Aedy/

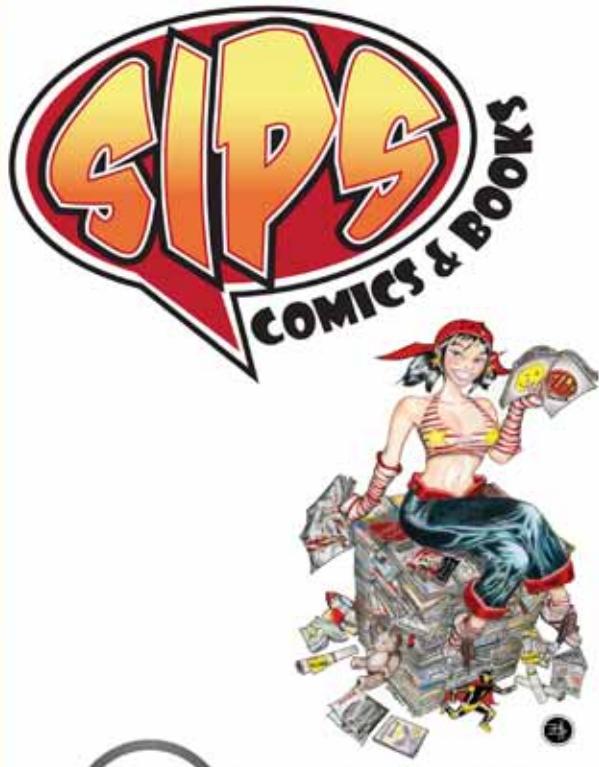


guitars) and I don't really play the same things. We do the same thing The Cult used to do in the early days, which is something I was influenced by. That's how we did things on this new record, and we tried to take it as far as we could."

As far as lyrical subjects go, Holmes stresses that it's the same old same old, though age has given him retrospect on these topics, "I wrote about the same stuff I've been writing about for 20 years. I just write them from a different age perspective, because when I was 21 I looked at things much differently than I do now."

Twenty years. Thirteen albums. Holmes sings the importance of the quality of music the band creates while keeping a working man state of mind to being a musician, "We're professional musicians, we're not week-enders, and being full time with this I think we work harder to make things as good as they can possibly be, because it's going to be dictating what we do for the next couple of years. If we were a garage band with only the odd gig here and there, I honestly don't think we'd put much effort into it."

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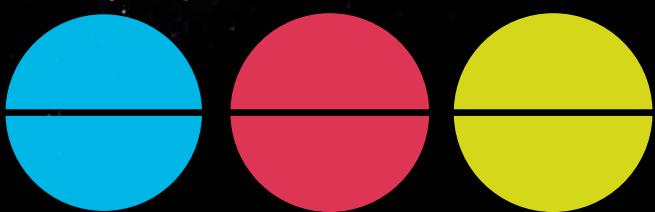
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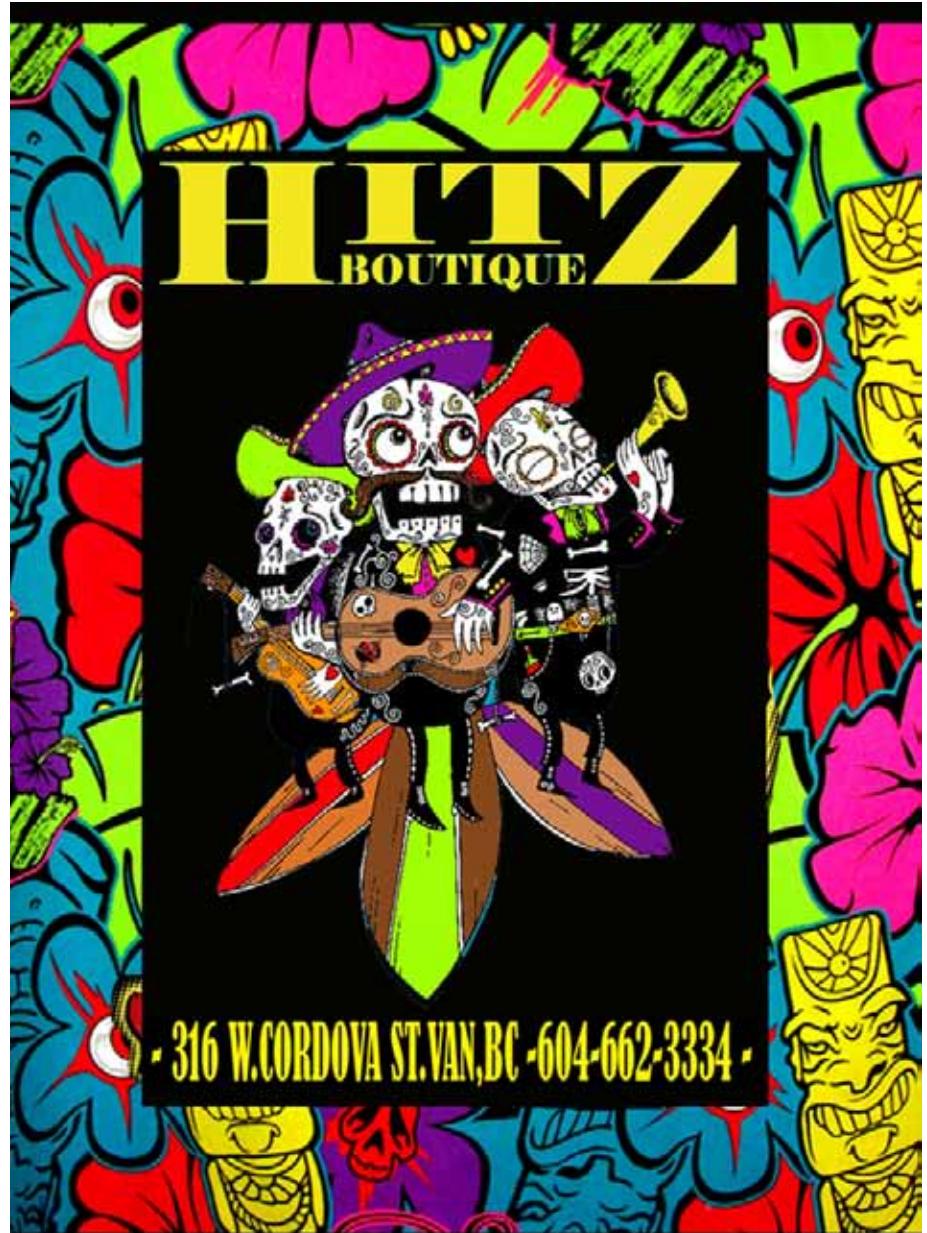
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Edmonton Music Awards – The Metal Contingent

By Pamela Oullette

Thanks to the JUNOs, all our talent doesn't go under appreciated. Locally however, we need to give noteworthy artists a slap on the back from time to time to keep 'em truckin along. It gives them confirmation someone has noticed their sweat, sex and tears.

In Edmonton, they have music awards. Fuckin' eh Edmonton. Good on ya brother.

The Edmonton Music Awards (EMAs) were launched in 2011, after a fellow by the name of Danny Fournier acted upon a cavernous lack of acknowledgement in local music.

The nominees and winners are selected by a committee of music industry professionals, the Edmonton Association for Recording Selection (EARS). According to Fournier, membership in EARS is open to anyone actively working in the music industry.

"The Metal Album of the Year category is one we've been hearing a lot of buzz about," said Fournier via email. "All five nominated (bands) stand out in their own way and a lot of people are curious to see who comes out on top."

Local metal bands comprehending buzz and recognition? This all sounded so romantic, in a beer drenched, ear splitting, circle pit sort of way, I needed to personally investigate.

A 24-hour road trip to E-town itself ensued. Interviews with five bands, several beers, and a whack of attempted professionalism later and I may have managed to scratch the surface of the EMAs Metal Album of the Year category:

Jezibelle - "Victus Mortuus"

These broads kicked the Metal Album of the Year category's ass last year, and for good bloody reason. They are a down to earth, driven, non compromising talented



group of young ladies. We discussed scarring and hilarious road stories, girly crushes on women in extreme music and the reality of playing in an all-girl metal band from Edmonton. "We can't compete with confetti cannons," said Kat, referencing their stint at Warped tour in 2009.

The girls estimated that profits from royalties and merch sales have gone back into the band, either in the form of production or touring.

"We have a lot of fun playing in a band," said Patee. "But realistically our aim is just to put out music."

The Order of Chaos - "Burn These Dreams"

This gang is scheduled to perform this year at the awards ceremony. Female fronted, with some knowledgeable and practised band mates (some hailing from Dead Jesus). 3/5 of the band members invited me to their "Jam Dungeon".



Sincerely, a bad ass jam space, I must convey. Dirty, with shreds of porn mags, beer cans and metal posters. A beer fridge and white board greeted me upon entrance. The beer fridge sadly lacking beer (guessing beer doesn't age there) and white board filled with notes about touring plans, new song titles and evidence regarding whom has and hasn't paid their jam space rent.

The boys gave details about their aim to keep OofC's music catchy because they want it to get stuck in people's heads. As a band they keep vocals in mind when writing songs.

"Let's go out and crush these people," said drummer Tim. "Then hopefully the crowd will respond well."

The exciting part about OofC is that they've recently signed on with Red Lion Booking, Killer Metal Records and Twilight Distributions and you

can buy their record overseas. "From a business perspective it makes more sense to tour land masses with higher population densities," said guitarist Simon. OofC are hoping to tour Europe this summer.

Villainizer - "I Bomb New York"

Rav, the mind and soul behind Villainizer, is the mad scientist in Edmonton's metal scene.

He discussed receiving an email from the Canadian government requesting copy of his single Terrorist Metal for the national archive. Rav has some interesting ideas about Arabic stereotypes in the Christian dominated western world.

"I like to encourage racial stereotypes, but not prejudice," said Rav. "Rather than be sympathetic, I'm an instigator."



He writes all of the music for Villainizer, though live, he performs as vocalist. "It's cool to see regular jackoffs getting into our music." Rav confessed that he takes pleasure in dark humour and controversy. Expect a theatrical stage show.

All Else Fails - "The Oracle: What Was, Is And Could Have Been"

"World domination is the aim of All Else Fails," according to vocalist Barrett.



Barrett describes AEF as a band constrained by their budget, but unwilling to budge when it comes to

SHR-EDMONTON

creative freedom for the possibility of a radio hit. "We'd rather be Slayer than Metallica," said Barrett. "We'd rather be the underdog."

AEF try to keep "groove, flow and melody" in everything they write. They aspire to keep their music infused with contrast and clean vocals.

No Heat Tomorrow - "From Me To You"

Self proclaimed "emo stompers," No Heat Tomorrow have existed as a force in the Edmonton metal scene for several years. Though due to despondent circumstances NHT were forced to take time off, but with a change of line-up they can boast survival and resurrection.



Their sound is described by front man Keeth as "huge, loud and big."

"We have multiple ways of writing," said Keeth. "It's all about experimentation."

The City of Champions has lit the way for Alberta gaining recognition as more than gas and cow. Hopefully the Heart of the New West will pick up the torch, and fill its roll as "cultural capital of Canada in 2012".

Un-bashful Albertans feeling empowered to take on the world of extreme music is a trend I can support.

Calgarian to the bone, Albertan to the marrow, I say step up your game Calgary. Take heed from the role Edmonton plays in the Canadian music scene. Learn and rather than growing bigger, grow more chic.

The EMAs will take place on April 28, 2012.

Tickets go on sale April 1, 2012 through Yeglive.ca. Further information can be found at edmontonmusicawards.com.

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A large, stylized graphic for Empire Tattoo. It features the words "EMPIRE TATTOO" in bold, block letters at the top. Below that is a large, hand-drawn style "ANNIVERSARY" with "ONE YEAR" written vertically through it. In the center is a diamond ring. The bottom right corner features the word "Jacky" in a cursive font with "bar" underneath. Below the main graphic, the text reads "SEXY PERFORMANCES BY The Ruby Light District SAT, APRIL 28TH DOORS OPEN AT 8PM WWW.EMPIRETATTOO.CA".

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FRI	APR. 13	AS THE CROW FLIES, GUESTS TBA 9:30 - 12:45 DOORS AT 9PM -10\$
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SAT	APR. 21	THE TOWER OF DUDES, GUESTS TBA 9:30 - 12:45 DOORS AT 9PM -8\$
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FRI	APR. 27	COMPASSION GORILLA, GUESTS TBA 9:30 - 12:45 DOORS AT 9PM -8\$
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"What's the Rush?"

Interview With Shane Baron

By Charley Justice

For years now, lurking studiously in the shadows and ready to pounce, Winnipeg's class act prog metallers Grand Master have been deviously plotting, meticulously strategizing, and calculating their next move. And rather than taking out a queen bishop, Grand Master decided to release an album. It has been an epic match and as it now nears completion, Absolute Underground accepted a new challenge and went head to head with Shane Baron, the grand master fretboard maestro himself, to win the inside scoop on the imminent masterpiece...

ABSOLUTE UNDERGROUND: Icebreaker: what's up with the name?

Matt and we needed a singer and bassist. It was just a logical decision to get Alec involved. We've been going strong since then, released a four track EP in 2009, and a two song single and music video in 2011. More recently we've gotten the opportunity to open for some more established acts like 3 Inches of Blood and Devin Townsend which was a huge milestone for us.

AU: You guys finally have a record?

SB: Yes! Our first full length album will be available on April 14th. It's called The Dream Alive, and we are very excited to finally be releasing this material, it's been a long time coming. It's a collection of diverse material written over the span of four years. We've always been a band that likes to plan ahead, so we've already got a second album written, and ideas for a second EP in the near future.

AU: Is it coming out on vinyl?

SB: For now we're releasing it on CD, and thinking about doing a small run of cassettes. We would

SHANE BARON: The name was initially a placeholder as we had a show creeping up on us and we were still nameless. Alec threw out the name Grand Master, and we just stuck with it. It's a term from chess, but that doesn't really hold any deeper meaning.

AU: How long have you been around?

SB: We started the band in late 2007. Alec and Matt were in and out of bands together throughout high school, but we all came together when I started writing with

love to get our stuff on vinyl, we're hoping to partner with a label in order to do so in the near future. We got some great artwork done by Jorden Krawiec of the band Pass of Era, so it would be logical to have it blown up for a vinyl release.

AU: So, Rush fans eh?

SB: Definitely! We're a prog metal band, so we draw a lot of influences from bands like Rush who write progressive music, but maintain a strong melodic structure. Our song "Chaos Capital" is basically our tribute to Rush. The lyrical content is unrelated, but the music is 100% Rush influenced.

AU: What other influences are on the record?

SB: A lot of influence is drawn from music that isn't necessarily metal. Alec and I have a background in classical music, and that totally changes the way we go about writing our material. This album has sounds from all over the musical spectrum, including everything from blast beats and growling to funk and acoustic passages.

AU: Best release of 2012 so far?

SB: I haven't listened to much of anything from 2012 just yet, but

we're all really looking forward to OSI's new album, and especially Storm Corrosion's self titled debut which is a collaboration between Opeth's Mikael Akerfeldt and Porcupine Tree's Steven Wilson.

AU: How has touring been?

SB: We've done two western Canadian tours over the last few years, and we've always been lucky enough to play great venues, meet

WRETCHED WINNIPEG

cool people, and share the stage with some great bands. It would be nice to be able to tour more regularly, but with two university students, schedules are pretty busy. We make the most of our time off, setting aside a few weeks here and there to play out of town. We also play locally on a very regular basis, it helps keep our live show tight; the Winnipeg crowd has always been great to us.

AU: Plans for 2012?

SB: We're releasing the album on April 14th with a big CD release show in Winnipeg. We'll be playing an extended set featuring the new album in its entirety, new songs, old songs, and guest appearances from members of Hoarfrost, Endless Chaos, Soul Killing Female, and Seventh Sin. We've also got a western Canadian tour planned in May which will feature shows in Winnipeg, Brandon, Regina, Saskatoon, Edmonton and Calgary. After that we've got a bunch of local shows planned, and we'll start shopping the CD around and see what kind of exposure we can get in order to take this band to the next level!



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CJ SLEEZ

By Ira Hunter

AU: Who are you and what are you most famous for?

CJ: I'm CJ Sleez- I sing loud, trashy hard rock.

AU: Where do you live?

CJ: Downtown Toronto- My area is called Bloordale.

AU: How did you first get interested in music?

CJ: Music's in my blood- both of my parents and two out of three siblings are also musicians. I'm actually the only one who's never had a music lesson. Not that I have anything against learning the traditional way, it's just not how things went for me. When I was fourteen I knew I wanted to front a band so I simply immersed myself into anything to do with rock n roll and figured it out as I went.

AU: What were the influences behind starting the band.

CJ: I wanted to be a part of something great. Something fresh, creative, expressive and invigorating. Starting a band seemed like the perfect outlet. Specific bands that inspired me? GNR, Motley Crue, L7, Nirvana... Existential influences? As an artist, music became my favorite medium. While I've also experimented with other forms of expression like painting, photography and writing, music has always been the thing that I enjoy most. It connects like nothing else. I love everything about rock n roll. The sound, the look, the attitude and lifestyle...

AU: Tell us about your band.

CJ: My current line up consists of guitarists Errol H & Stacy Stray, Norelle on bass and Danni Action on drums.

AU: What makes you different from other female fronted bands?

CJ: Personally, I try not to directly compare myself with anyone specific as that never leads to anything good (getting discouraged when someone is so much better or more successful than you and in turn, becoming egocentric when another person doesn't appear as talented or together as you). In the world of PR however this is difficult to avoid because people like having a point of reference on which to associate you. I will say that some of the qualities that make me unique are my voice, my stage presence and my outgoing attitude. Playing live is what I live for so I never take a performance for granted.

AU: Tell us about your latest release Play It Loud - on Lunatic Asylum Records.

CJ: I was approached by them last fall after releasing my third album Valley of the Shadow on my own label Sleez Records. They wanted the rights to reprint and distribute it in Italy, Germany, Switzerland and Austria. Sleez Records already ships worldwide, so



I suggested that instead we make an entirely new special edition CD for Europe by taking ten songs from all three of my previous releases. Something similar to the Rock n Rail vinyl that I released on the Spanish label Safety-Pin in 2003. They agreed and the result was Play It Loud- A Collection of Personal Favorites. It's not a "best of" though... the best is still to come.

AU: What is the underground music scene like in Toronto?

CJ: Thriving. I believe it's one of the coolest cities in the world. **AU: Any career advise for the ladies reading this?**

CJ: Same thing I'd tell the guys- Don't quit and don't back down. Real dreams are worth fighting for.

AU: Will you be touring across Canada anytime soon?

CJ: Possibly next year- I'm really focused on composing new material right now and it's much easier when the band is in one spot without the demands and distractions of being on the road. My main priority now is writing great songs and then putting out another CD.

AU: Drug or drink of choice?

CJ: My drug of choice is weed. My favorite drink is vodka and cran. I can suck those back pretty easily.

AU: Would you bang Lemmy from Motorhead?

CJ: Eww- lol - No. I think if you met him





SABRINA SABROK

By Ira Hunter

AU: Who are you and what are you most famous for?

SS: I'm an artist who dabbled in music and also a TV host. I'm famous because I'm a controversial and contentious woman in showbiz who has bold statements and tries to break all the stereotypes of TV.

AU: Where do you live?

SS: Mainly in Mexico City, but when I'm in tour I live in Europe, USA and Mexico.

AU: How did you first get interested in music?

SS: I began very young, studied in the Argentinian music conservatory and then was a teacher in high schools. In 1996 I formed my first band called Primeras Impresiones and in 2006 I began my solo career.

AU: Is this what you envisioned for yourself as a little girl?

SS: I always wanted to do what I like. It cost me a lot because my parents did not agree that I made an artistic career. For this reason I abandoned my home. I always dreamed of being what I am now, I'm proud of this!

AU: Please tell us about your band.

SS: Sabrina Sabrok Band is an electronic punk,

or cyberpunk band, because we use electronic sequences. We have songs in the Spanish language, but now we're making all songs in English. I'm the singer and my husband Scarecrow X is playing and recording all the instruments. The band's look is sadomasochistic. We have erotic dancers in stage that make it both a lesbian and sado show; we played in all sorts of places, concerts, discos, night clubs, TV shows, expos, theatres. We have played with bands like Marilyn Manson, Rammstein and many more!

AU: What were the influences behind starting the band?

SS: In the beginning I liked Depeche Mode, Orgy, Marilyn Manson, Prodigy. I always admired male vocals, never liking any female vocals. Scarecrow X's influences are punk and hardcore bands like GBH, Exploited, One Way System, The Addicts; thrash bands like Anthrax, Motorhead, Sepultura, and electronic bands like Ministry or KMFDM.

AU: Tell us about your TV show. What's the format, who has appeared on it?

SS: My TV show called Sabrina Para El Que Lo Aguante Todo aired in the musical channel Telehit (of Televisa, the most important television network in Mexico) with the highest rating of this channel, transmitted to midnight with interviews to Mexican and international celebrities in over 60 countries around the world. It's about sex, night life, rock stars, porn stars, and showbiz. The TV show was aired over five years and currently is retransmitted in USA.

AU: Are your boobs in the world record books?

SS: Yes, I have two world records for the largest breast in the world, first in 2006 and second in 2009 with 18 kg (40 lbs) in total!

AU: What made you decide to have them so big?

SS: It was progressive; I had over 15 surgeries for breast augmentation to have them that size. It is by choice, I'm a huge breast fetishist!

AU: Do they get a lot of attention? Would you say having big breasts has helped you in life?

SS: Breasts of this size attract attention, anytime, anywhere. It's part of my character, but I do not consider that the reason I have success, you know? Many girls think that surgery and huge breasts will equal success, but there are many things in conjunction, almost always the first thing is obvious, but we should not judge people by their external image - we can bring many surprises!

AU: Tell us about getting on the cover of Playboy, what was that experience like?

SS: I was celebrity in Playboy cover in 2003 and 2005. It was a wonderful experience and something I always wanted to do, so now I want to do more nudes in the future.

AU: What are some of the awards you've won?

SS: I received the Gold Luminaria in the Square of the Stars in Mexico City, like the Rock Singer with most projection on Europe, because my single "Rebel Yell" (Billy Idol cover) reached first place in just one week on the top 40 of European radio stations. I marked my breast in the same place. Square of Stars is the Mexican Hollywood; in this place is where the most famous Mexican celebrities marked their hands. I was crowned queen of the gay community in Spain and in Mexico too, and I'm an FICYT ambassador, an organization for children with HIV.

AU: Any career advise for the ladies reading this?

SS: I want to say that one must be very strong on stage. You should know that to go on stage you must control the situation; sometimes as a woman and having a sexy image, people think that can take advantage of you, but with a strong attitude nobody will dare to shout anything offensive. You have to be strong, and you control all situations!

AU: Will you come play Canada soon please?

SS: We are planning quite a few dates, so soon we will have information; I'm eager to go there!



AU: Future plans?

SS: We are finished our CD number nine and our video clip "Rebel Yell" will soon be available. We are recording my new TV show, and also we will continue with our tour for Europe and Asia.



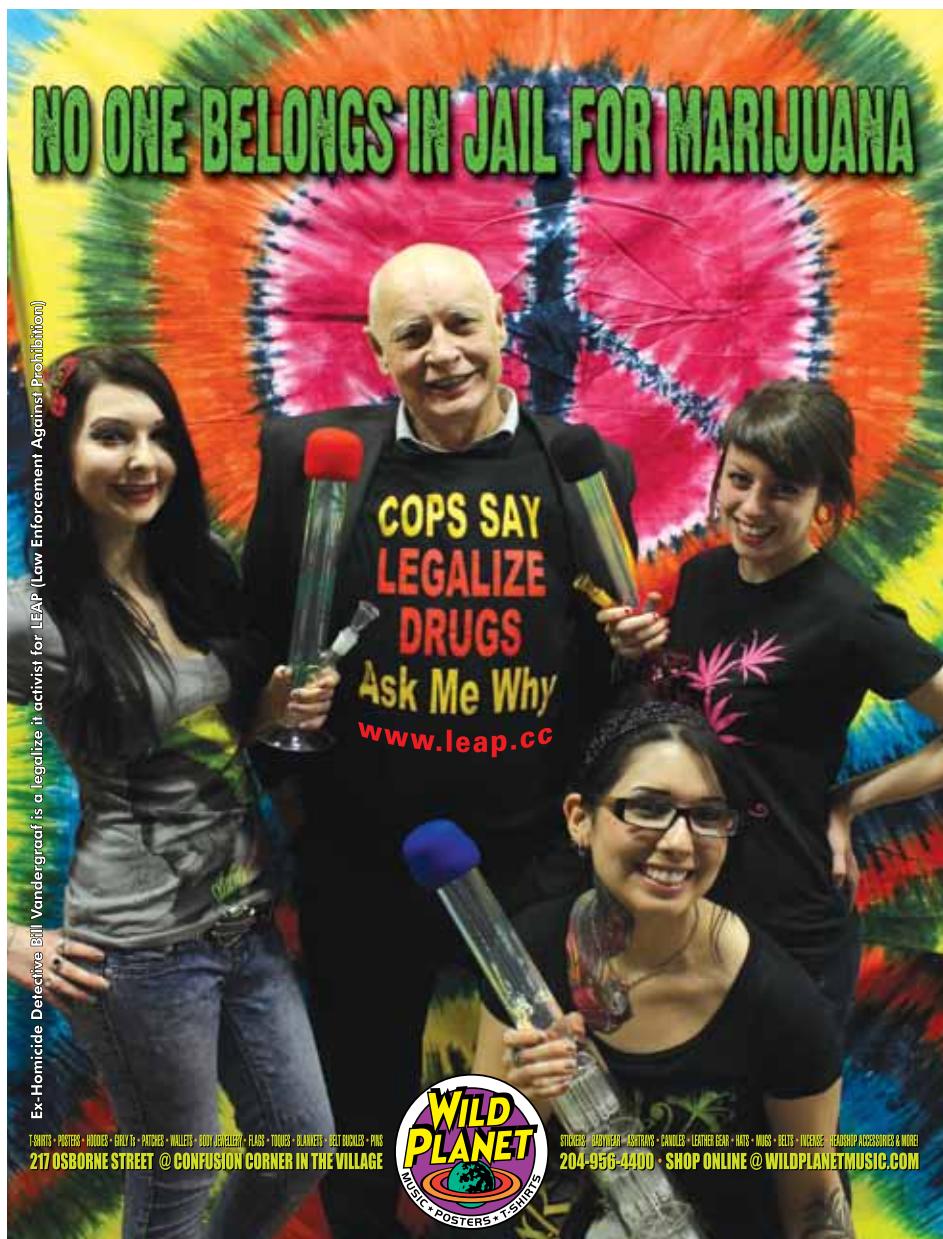
AU: Final words for people reading this in Canada?

SS: Enjoy your life and never stop dreaming! ALWAYS FIGHT FOR YOUR DREAMS!
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by Jayme Black

AU: How long has Skullfist been a force to be reckoned with?

SF: 2250 B.C. right before this dick Moses stole these heavy metal lyrics I had printed on some tablets. What a dick!

AU: How would you describe the "Fist" sound?

SF: The most seriously un-serious guys ever to rock the face of roll. The heaviest of metal but only for us or more so me. It's keeping the spirit alive. It's the mighty clenched fist while spitting into the air and catching it. the sound of drinking a beer straight armed.

AU: You have been on numerous European tours within the last few years, how do Canadian crowds differ from European?

SF: Europe crowd - fuck loads of tall motherfuckers with heavy metal patches and leather and beautiful women with seriously long hair and mondo boobs.

Canada crowd - three denim wearing brothers. Four muscle bounds wondering why they're in the bar at this time watching a possible chick band. Ten non heavy metal people but possible converts. Five hot babes because most Canadian chicks don't

dig metal - mind you, we definitely do have some hot chicks into metal, they are just hard to come



by in Canada! The scene in Canada is nowhere near where it is in Europe, but either way I have a fun time here in Canada too man. I love Canadian tours. I love partying here.

AU: Skullfist is bringing back the great parts of 80's thrash. How did the band come to fruition?

SF: I moved to Toronto, got drunk, came up with the name while I was drunk imagining what a sweet album cover would look like. Eventually four years later I found the right guys for the band. Managed to record an E.P. I'm from a tiny ass town in northern Ontario called

Porcupine. It's right beside the city Shania Twain is from. So shit man, you can guess how damned frustrating that was. When I got to Toronto I had a lot of spunk....and semen.....but mostly spunk!

AU: Tell us about your mascot. Where did he come from? What's his story?

SF: He's Ledfoot. He's a fuckin giant headed skull dude with a lead foot. He can kick people in the shin so hard that the shin bone just snaps. So I mean...I wouldn't get messy with him or anything.

The head came from a Halloween decoration I bought one time. Twas a giant head that I cut up

TORONTO TRASH

and hollowed out and put on while I was drunk. We used to funnel beers through it all the time. So when it came to doing artwork I was like fuck. Let's use this baby, and Ledfoot was born.

AU: What's your favorite venue/city to play in Canada? And tell us how it came to be.

SF: HARD LUCK BAR IN TORONTO. LOVE THAT PLACE. Why? Because they have Pacman!!! Gus' pub in Halifax is rad as hell too because guys get drunk and fall into the mics and hit me in the mouth with them resulting in a small scar above my upper lip. Catacombs in Montreal is rad as hell too because they stole our Skull Fist banner.ok, they didn't, but we lost it there..also in Winnipeg Lisa Splatterhead has this basement club and last time we played this babe was stripping before the show.

AU: Coming from Toronto, what are your thoughts on the scene and what are your favorite new bands coming out of Toronto?

SF: The scene rules. No one whiners and bitches. Everyone just rocks. My favorite bands out of here are DIEMONDS. CAULDRON. MIDNIGHT MALICE. POSSESSED STEEL. FATALITY. TIGER STARR.

AU: How do you drink your beer? Shotgun, funnel, nurse, crush, or enjoy?

SF: Usually I drink beer only in vodka form, but if it's in beer beer form I go for the funnel approach. We have on occasion went for the drink the beer, pee in it, and get Jake to funnel it without noticing approach.

AU: Finally where can people expect to see you guys fistin in the near future and where can people check/buy out the "Fist"?

SF: Canada tour. AUGUST. So we will be all through Canada at that time into September. So fuck school kids. Let's rock! www.skullfist. bigcartel.com

Just google the Fist man!

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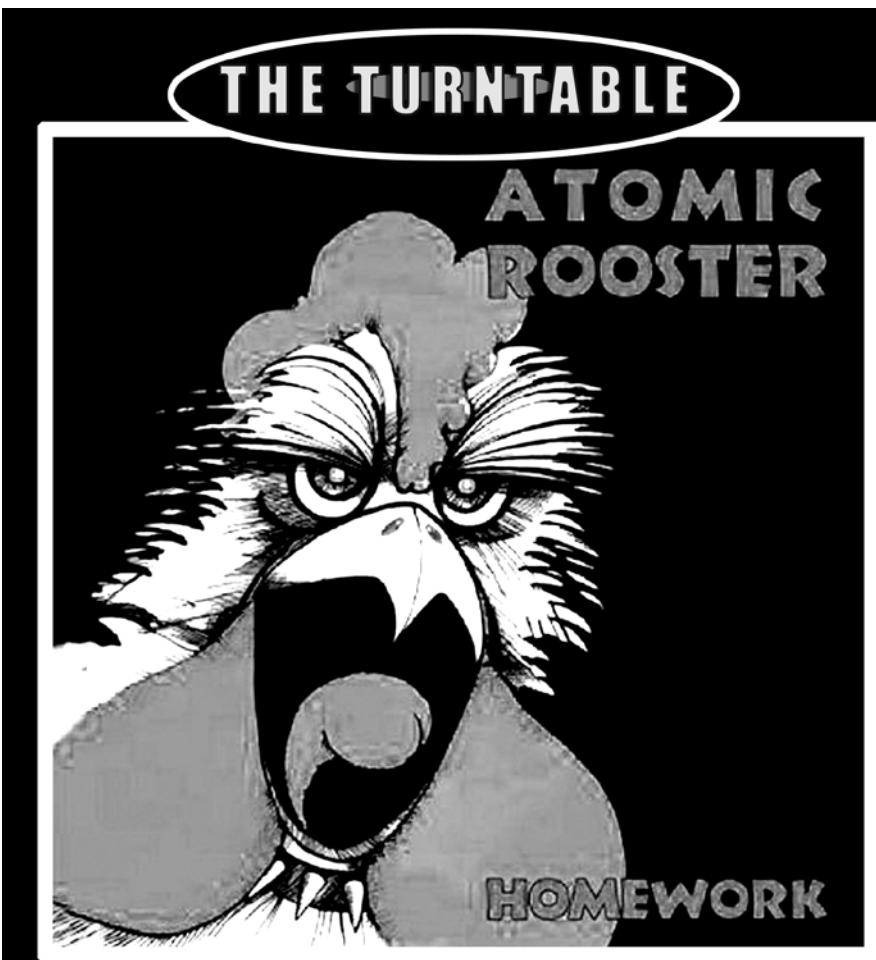
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TIGER ARMY

AU: What brought about Octoberflame originally?

Nick 13: With the release of the last Tiger Army album there was the usual intense tour cycle, a year and a half of touring the world. I knew that I wanted to take some time off and do some other things when it was done, namely the solo project. Since I wasn't sure how active Tiger Army would be, I wanted to cap the touring for Regions with a bang. Late October in the ancient world was a time for celebration after the harvest, reflection on the year gone by and the year to come – these ideas have been central to this event. We wanted a way to say thank you to everyone for their

support through all the years and to celebrate the end of our year. Somehow despite my recording and touring a new solo album and everyone's schedules we've managed to do it four years in a row.

AU: How do you choose the opening bands?

Nick 13: This year, I put the Reckless Ones on the bill from Minnesota. Few people knew whom they were going in, but it got them a lot of exposure. I felt they deserved a shot because they were working hard and playing psycho and neorockabilly with actual songwriting, not relying solely on gimmicks, which have really

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run the scene into the ground – too many novelty acts. Hillbilly Casino from Nashville who played last year are making a name for themselves around the world, but I wanted to help get their name out in Southern California. And of course there have been some legends too, VNV Nation, The Quakes, etc. Sometimes the bands are just bands I like. There's been an emphasis on musical diversity over the years.

AU: Canada's own The Creepshow opened a couple of years ago!

Nick 13: Really nice guys and gal. We did a few shows with them when Tiger Army did our Canadian tour in '08 as well.

AU: This year was my first year of going to Octoberflame and I noticed the Tiger Army sets differed quite a bit each night. You commented that other bands would just "phone it in". You guys obviously greatly appreciate your fans.

Nick 13: I went to plenty of gigs before I started playing them of course, so I try to do things based on what I would want to see as a fan. With the artists who meant the most to me I would see as many shows as I could on each tour. If they played even a few different songs each night it made the drives, the time, the money completely worth

it. Likewise, if you see a band and everything is the same both nights in a row down to the banter it makes you realize what a phony act it all is. This year, we played at least ten songs unique to each night. That's obviously a lot of extra time learning or relearning those songs in the practice pad, but our fans go the extra mile for us so we need to do the same. There's just nothing better than a real Tiger Army fan, very inspiring. This year, we heard from people who traveled from as far away as London (UK), Tokyo and Toronto, Canada. People have come from Australia in the past as well. When we did the first Octoberflame,

there were several songs that we hadn't played live. Now, we've done everything in the catalog at least once, so covers are a way to keep things interesting for those who've seen us dozens of times, and pay tribute to some of our influences.

AU: Having written "Santa Carla Twilight", the band are obviously Lost Boys fans.

Nick 13: I took a trip to Santa Cruz with my Dad as a little kid, right around the time the movie was filmed. Seeing the punks, goths and skaters on the Boardwalk made a big impression on me. I also spent quite a bit of time there later on, had quite a few friends there when I lived in the East Bay, during the early years of Tiger Army. A mix between the film, real experiences in Santa Cruz, and dream life inspires the song. The idea of vampirism as ultimate romance has now been officially run into the ground in popular culture but there were very few songs dealing with those kinds of themes when I wrote it, probably in '02. It was one of the first songs written for III: Ghost Tigers Rise. I don't want to downplay the film's role, because I'm definitely a fan of it and it was the catalyst for the song, but the lyrics took on a life of their own very early in the writing, the film was more of a jumping off point.

AU: How did "Angel of Death" by Hank Williams come to be Tiger Army's entrance song?

Nick 13: I almost can't remember, it's been so long. We probably started using it in '99 or 2000. When I first heard it, I remember getting the chills; it was one of the sturkst, eeriest things I'd heard. I wanted intro music that really contrasted with what was about to happen on stage. Most Hank songs are pretty stripped-down in terms of arrangement, but this one was really bare bones, a demo, just him and an acoustic. Exploring that tension between life and death has inspired a lot of Tiger Army's "thing" and there are few songs, if any, which do it better than this one. My solo stuff isn't "dark" per se, but honky tonk music definitely can be. The period right before Tiger Army started is when I started checking out the old hillbilly music that ultimately led to me writing and recording the new solo album.

-Chuck Wurley

ORANGE GOBLIN

Interview with Ben Ward

London, England riff masters Orange Goblin return from the tombs of common society to deliver a powerful salvo: A Eulogy For The Damned. With doomed-out themes, wild cover art, and some soulful singing from easy-going but hard-drinking Ben Ward... the band is primed for European tour action. Read on to grasp the details behind the Friday 13th release, what makes a horror film tick, and the knife in the ribs that ended the hippie era.

AU: Hello Ben, set the scene for us!

Ben Ward: Sitting in an office in North London, that's probably not as glamourous as you'd like, really.

AU: This office lacks glamour too. Where are you with the new record?

Ward: We are into the press packet now, off to Croatia on Saturday to play a show, and gearing up for the European release on February 13th, USA on the 14th.

AU: The 13th, when Sabbath put their debut out many moons ago.

Ward: We affectionately refer to this as "Doomsmas" and celebrate by listening to the whole Black Sabbath catalogue.

AU: Tremendous! By merit of going with a Sabbath-themed release date, do you feel there will be more punch behind the launch of the record?

Ward: I hope so. We were given a list of dates, and being the massive Sabbath fans that we are, it seemed appropriate to release an album on Friday the 13th as well. It's generating buzz. Sabbath is generating buzz too with the comeback tour and new album. Sidetracked of course by Tony Iommi's fight with cancer. We wish him the best, and we know he is a fighter!

AU: The last record came out in '07, what's been on the go since?

Ward: We never went away, we got into life outside the band for a bit. Our drummer moved away from London with family, the guitarist became a father again, so the lads took some time off. We haven't stopped playing. '07 was supporting the album. We wrote through '08, before family took over. '09 – the same. '10 thought about an album, but weren't ready and in '11 we toured the States and started recording. It's hard – we don't earn a living from Orange Goblin. We need to pay the rent and feed the kids, and this is more of a passionate hobby.

AU: Fatherhood is a righteous path.

Ward: It's hard for some to grasp that. If we were raking in the pennies with this band, that might change.

AU: On the new record, there are a lot of influences – southern, punk, desert, blues – what did you want to bring forward this time around?

Ward: I don't think there was any particular objective on this one. There is always variety, as the four of us in the band have an eclectic variety of music we listen to. Chris, our drummer is into punk – Bad Brains, Black Flag, Minor Threat. Me and Martin come from an extreme metal standpoint. Joe, on guitar, is more Jimi Hendrix and Cream sort of sound. The common ground is Motorhead, Black Sabbath which forms the core of the sound. I've said it before, by ripping off everybody, we've created something quite unique. <laughs>

AU: The cover art, features a modern day Adam and Eve beset by sin... pulled off a motorcycle. Did you write the record then pursue art?

Ward: It was done by a good friend, Jimbob Isaac who used to play in a band called Taint. He's

worked with Melvins and Clutch. We had no idea – we gave him the title and the lyrics and said "get on with it". You can see the two fingers being lifted – sign of the damned. Astronauts, bishops, golden cross, the sea dogs. The sea of blood, referencing "Red Tide Rising". Once you have it in hand and hear the record, the listener will put it all together.

AU: "Eulogy For The Damned" and "Save Me From Myself" sound amazing and upbeat and southern – great choruses happening. These are songs anyone can get into! How did they come about?

Ward: It's born out us doing it for 16 years. It's our seventh album and we owe it to ourselves not to worry about expectations or notions of what we can do. We're at the age where if it sounds good, we use it. I don't care if it fits into the whole "metal thing" or the genre. Those two songs show another side to what we are capable of. We've always had some of it, on "Time Travelling Blues", on this album we wanted to showcase it a bit more. I even attempted to sing a nice melody! <laughs>

AU: You just did the 5-CD retrospective box set, what was the rationale there?

Ward: Mainly, with Rise Above, over the course of our career, they've had so many different distribution companies, people have said the early records are impossible to find. Lee Dorrian approached us last year with the concept to commemorate 15 years of the band with a deluxe box set. We said "yeah!" and wanted to give people their money's worth. Now, hopefully, if this new one is a success, new fans can go back and see where we were 15 years ago.

AU: Do you feel like it would be harder to get started as a band in this day and age, versus when you started?

Ward: The industry is tainted, with the Simon Cowell manufactured pop crap which inhabits the charts all over Europe. It's garbage which will have no longevity. When we started it was tape trades and word of mouth; now it is myspace and facebook, so young bands have an advantage in getting heard. If I was starting now, I wouldn't expect the same longevity. Everyone in this style



of music knows we will not achieve mainstream success.

AU: What's a doom metal record you've heard lately that you adore?

Ward: 40 Watt Sun. Amazing, emotional doom.

AU: There is a reoccurring dream, do you have it too? It's foggy, noisy – suddenly, a bus! Onboard is Orange Goblin, Alabama Thunderpussy, Electric Wizard. All bands that have split on records with OG together! Across North America and Europe! When will this tour happen?

Ward: <laughs> If it was possible, I'm on the bus tomorrow! It's up in the air. We did USA last year, and this year is Europe focus. With day jobs, we don't tour as much as we'd like to. We'll be coming over to the States in 2013 again and get into Canada.

AU: Do you stay in contact with the Thunderpussy lads?

Ward: Yes, we saw Erik Larson last May, we had a visit at his house. Still speak to Brian online. Erik is in a band called The Might Could, among others. We stay in touch with everyone we tour with, it's not just 6 weeks, it's a lifetime friendship. It'd be great if ATP got together again.

AU: Last words to electronic and paper readers!

Ward: Massive thanks to yourself and all OG fans! Apologies for not getting to Canada sooner, but we'll share a beer with all of you when we do.

- ERIK LINDHOLM



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"Revolution starts within"

Interview with: Andrew – Bassist

By Pauly Hardcore

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Vancouver's Damages have just released their long awaited debut full-length album, titled Indignation on React! Records out of Washington and without wasting any time have played a few release shows, one in Victoria that brought a plethora of new faces out to the Legendary Castle, a local house that has served as a "venue" for years. Damages are

Carl on Vocals, Hieg on Guitar, Andrew on Bass and Ryan on drums. Damages' sound is rooted in 90's era post-hardcore/emo but far from limited to that. They produce an element of noise and atmosphere reminiscent of bands like Shellac and the The Jesus Lizard without sounding like any of those bands. Damages

truly achieve a unique sound and one that the Pacific NWHC scene is truly lacking. The vocals are heartfelt, brimming with conviction and delivered with ferocity. The bass is an unrelenting sonic assault and the tone will absolutely infect your body. The guitar work is feverish and precise and creates a heavy atmosphere while the drumming

pummelling the beats and timing are. If you have a chance to see them, do it! And if you haven't heard the new album, well, what are you waiting for?

AU: When I last spoke to you, a good year and a half ago or so, Motor had just left the band and you took on an amazing drummer from Alberta, how is that working out?

DA: It can be tough, but Ryan is fun to play with and it's been worth the effort. We're also at a point with the band where most of our activity is done in blocks of time (recording, touring, etc.), so it's easier to plan for time to get together.

AU: Where, when and how did you go about recording your debut full-length?

DA: We recorded the LP in Seattle at the Red Room with Jackson Long. It was probably the most pleasant recording experience I've ever had.

AU: A lot of work was put into the packaging and visual design of the new album; break down what is included and who is responsible for it

DA: The album features photographs from noted Vancouver photographer Lincoln Clarke's "Heroines" series, which are street photos of drug addicted women in Vancouver. We had Andrew Benson design the cover and layout. Andrew's done a lot of artwork for both Damages, the Clue#2 record label and our other bands. We

were fortunate to get two really talented artists working on the cover/packaging with us. And Carl did a great job putting together the lyric book. We're really happy with how everything turned out.

AU: How did your affiliation with NW Label REACT! come about, thoughts thus far?



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Catching up with Vancouver's Three Inches of Blood

By [Laceration] Lacey Paige

Vancouver's Three Inches of Blood is tearing it up across North America with the 2012 Metal Alliance Tour just in time to celebrate the release of the latest album, *Long Live Heavy Metal*.

The new collection of tunes mixes elements of the band's classic stuff, with a new twist of the old bloody flavour. It's fast, it's fun and it's melodic as hell, featuring Cam Pipes' signature high notes and catchy choruses.

Pipes describes the album as simply the next album of Three Inches' career.

"It's a simple, honest heavy metal record, that's really the best way to put it," he says.

Pipes notes that like each of the band's albums, it has its own unique flavour, but doesn't stray too far from their previous work.

"Each one is going to have little differences here and there that will distinguish one record from the next," Pipes says. "Fundamentally, I don't think any of them are really that different from each other. We don't set out to do things differently or repeat ourselves, we just kind of do what we do and if it sounds good we'll stick with it."

2012 has so far been a big year for Three Inches, with the start of the Metal Alliance Tour, the release of *Long Live Heavy Metal* and also the welcoming of their newest bass player, Byron Stroud.

Stroud has been a close friend of the guys for several years, and stand-in bassist for them on a previous tour when they had no one to shred on the low strings, Pipes says.

"He's always kind of expressed interest in playing

with us as more than just a fill in roll, like he did a few years ago, but he was committed to other projects like Fear Factory and Strapping Young Lad. And just towards the end of recording this album he said, 'You know what? I'm going to make myself available. I really want to play with you guys,' Pipes says.

The timing was perfect as Three Inches was in dire need of a bass player when Stroud finally stepped up. Having him join has so far been beneficial and the band predicts good things in terms of its creative output with Stroud on the roster, Pipes says.

"He's a real bass player. We've had guys play bass for us who are mainly guitar players that just know how to play bass as well. But guys like Byron are very rooted in the low-end aspect of the band. He's a bass guy. He understands tones and that kind of thing and he brings a lot of experience just as touring musician. He's been in the game for longer than any of us have. He's just got the knowledge and the wisdom," Pipes adds.

Over the past decade since the band's inception, Three Inches has pierced the putrid hearts of metal heads world wide—fashioning itself as a staple of the Canadian metal scene. On top of presenting audiences with grandiose show after grandiose show, and possessing the genuine showmanship of metal musicians doing what they do best, the band has also been fortunate enough to work with a number of respected industry talents.

The band's third studio album, *Fire Up the Blades*, was produced by Joey Jordison of Slipknot fame. "Joey was a fan of the band... We met him on a tour—he was filling in as drummer for Satyricon on a U.S. tour and he approached us," Pipes says. "Low and behold we happened to be on the same label. Slipknot was on a bit of a hiatus between writing records and he had some [free] time. He expressed interest in producing bands and he wanted to work with us. So we brought him out

to try him out and work on some demos and see what the dynamic was like. It felt really good. We found that even though our bands were not really similar at all, on a personal level we had a lot of similar musical interests and so we went on that."

Working with Jordison on *Fire Up the Blades* led to deeper industry connections for the band. Having recorded some demos with him at pioneer producer Jack Encino's studio in Seattle, they knew Encino as the producer of many esteemed bands—such as Zeke and Soundgarden—and they ultimately knew that they liked his stuff and wanted to work with him.

"When we did those demos with Joey, we did them in Seattle at Jack's studio and Jack engineered those demos, so down the road that's how we ended up working with Jack," Pipes says.

"Ultimately we knew the guy, we knew he was close, we knew he was easy to work with and he brought out good qualities in us. Those two records were a couple years apart but production wise they kind of come in with a very small degree of separation there."

Three Inches will be playing alongside The Faceless, Wretched, Job for a Cowboy, Devil Driver, Dying Fetus and Impending Doom on the 2012 Metal Alliance Tour.

Pipes mentions that they although they know some of the other bands and have played shows with them before, they will be playing with most of them for the first time.

We're aware of and have heard most of them but have not played with or seen most of them live," Pipes says. "It'll be nice to see some of the guys we have toured with before, but really we're just more interested in seeing how the dynamic of the tour will be having all those bands, there's so many, and then just the varying musical styles going on and just seeing how the crowd reacts."

The guys of Three Inches hope to keep a solid tour schedule going so that they can visit new places and expose themselves as much as possible, and also revisit places that they've been before and enjoyed.

In closing, Pipes thanks Absolute Underground for taking the time to catch up with Three Inches.

"We've seen the magazine grow from its infancy because we're good friends with Ira Hunter so it's nice to go to a different city outside of B.C. and see it being distributed," Pipes boasts. "We're stoked on the success that you guys are having."

Check out the Metal Alliance website for tour dates near you.

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Interview with Robert Englund: Horror guest of honour at 2012 Comic Expo -

By [Laceration] Lacey Paige

The legendary genre actor who withstood countless grueling hours of being transformed into the child-killing burn victim that has come to be one of the most celebrated and feared horror villains of modern cinema will be making his inaugural visit to Calgary to meet Krueger fans, sign autographs and mingle with the geeks at the BMO Stadium for the weekend of April 27 to the 29. The charming and witty master of ridiculous one-liners is undeniably best known for permanently engraving his face in horror culture, in movies like Tobe Hooper's *Eaten Alive*, *Jack Brooks: Monster Slayer*, *Behind the Mask: The Rise of Leslie Vernon*, *Hatchet* and the 1989 version of *Phantom of the Opera*. Absolute Underground got to chat with Robert Englund about his acting career and his upcoming visit to Calgary.

Absolute Underground: You have a bit of an educational background in acting and theatre, tell me about your years as a student.

Robert Englund: I did traditional, regular public school work in junior high school and in high school. Before that I had a couple of what we call in America, "summer stock seasons"—children's theatre. I was bitten by the acting bug, so I continued to do that through regular school. The schooling was really good, it was just good old American public school drama classes, and I just sort of exhausted them all. I was fast tracked for college in high school so I was able to take a lot of electives in English and drama. So I took acting

classes and play production classes and I wound up being an assistant teacher in high school. That was a lot of fun.

AU: What would you say ultimately turned you on to acting?

RE: I'll be honest, I did not get into it artistically. It was fun, the girls were extraordinary. I remember sitting in a bathroom underneath the university in a basement—a girl's bathroom—this was probably 1962 or 3—and it was all girls and me. There was some rock & roll playing. The girls were all older than me and they were teaching me how to blow smoke rings with their filter-tip cigarettes and their lipstick. I remember sitting there thinking, 'man, I love this!' I could never get invited



to a party this good. This is great being an actor. So I got into it for all those hormonal reasons.

AU: What is your connection to Mark Hamill scoring the role of Luke Skywalker in the original Star Wars?

RE: I was up for *Apocalypse Now*. I was up for the role of the surfer—I was really buff and I am a surfer. I went in to the interview, I wanted the part of the cook but I was too young for that and I wound up being too old for the part of the

surfer. The casting director from across the hall thought I might be good for something over there, so I went over and they looked at me for the part of Han Solo. I didn't look old enough for [him]... so I went back to my apartment in the Hollywood Hills and my buddy was there—Mark Hamill. I told [him] about that interview, so he got on the phone with his agent, he went in for Luke Skywalker and the rest is history.

AU: How did you land the role of Freddy Krueger in *A Nightmare on Elm Street*?

RE: It was just a little job that fit into my schedule. I was the star of a TV show called *V* and I was expecting to do this little horror movie with this guy Wes Craven who back then had this reputation sort of like David Lynch. I was just looking forward to doing this dark strange horror film, with this director whom I was curious about. I was on this giant hit show and I was becoming one of the favourite characters in this show. I expected that to go on forever, I thought I was going to become a kind of new, young Doctor Spock. And then Freddy took off, and both of those shows were back-to-back successes... huge international hits. And that's the key that opened the doors for me.

AU: What can you say about the reprisal of your role as Krueger in the *Freddy's Nightmares* series?

RE: The reason I did the series—we were lied to a little bit. I had just finished part four or part five - what really broke my heart was that we were promised we were going to be on American television late at night so we could really get away with murder. We were working with cult directors and interesting young actors, and really wanted to do a kind of dark *Twilight Zone*, interesting show. I directed some of those episodes. The thing was, they didn't stand by their word to put us on late at night, so when we were on at 4:30 in the afternoon, there were a lot of complaints from sponsors. They canceled because they just couldn't control what time we would be on and the show kept getting more and more watered down and the budget kept getting lower and lower. Now it's this sort of legendary show.

AU: What are your overall thoughts of the remake?

RE: I watched it again a few weeks ago - the makeup is so real, it's brilliant makeup, but it's so real looking that when Jackie turns to the side and he's in silhouette, you lose the strength of the silhouette in the profile—I think that's just something they didn't consider. I love the opening, but I think what happens is once [he] starts to kill the kids and they're all scared and damaged, you don't get to see them happy-go-lucky so you don't invest with your heart emotionally in the kids you decided to like before they get killed. There's a certain coldness to the film.

AU: How did you get to know Tim Sullivan and

star as Mayor Buckman in 2001 *Maniacs*?

RE: Tim was an assistant at New Line Cinema for a while. I met Tim on the set of the *Nightmare* movies. He was a really nice kid big fan, high IQ, really smart. He had a huge intellectual and visceral love for late 70s and early 80s horror. He said he was writing this movie for me, a homage to the original 2000 *Maniacs*. So I said I'd do it if you get the financing. And low and behold years later he did. He sent me this script and it made sense to me as a sort of Vaudeville horror movie—a comedy horror. I could see it really being funny.

AU: What are some of your favourite sets that you've worked on?

RE: It's hard to separate experience of the process from the results. I just did an episode of *Criminal Minds* as just Mr. Normal Detective with a wonderful young actor, Kyle Gallner, he's very creepy and strange. The daughter from *Californication* is in it. It was just a delightful set. Everybody was just so nice and sweet to me. I walked on the set of Tobe Hooper's *Eaten Alive*, which is a pretty violent, low-budget, rubber alligator horror—but I walked on set and that was an amazing set and an amazing cast. I understand there's a very insert shot of me in the Japanese release [of *Eaten Alive*]—for all my fans, I just want you to know that that is not me and I am circumcised!



AU: You've also done some directing...

RE: I'm a director for hire. Because I'm a horror genre star, I get asked to do horror. Unfortunately that's not

necessarily what I'm best at. By the time I started directing, I had been acting so much on film that my body clock is just gauged to not spend a year on a project. When you direct, you spend so much time developing it and then shooting it and then doing post-production. I love elements of all three of those, even casting, and I especially like post-production, I just don't think I could take another year of my life again, unless it was like some short story that I read that I just had to direct. It's literally such a commitment, it's exhausting.

AU: You'll be attending Calgary's Comic Expo as a special guest this year. Is this your first time visiting Alberta?

RE: I am so looking forward to it. I work all the time in Toronto, and I work all the time in Vancouver. I love Vancouver so much I was looking for a house there and I finally figured out where everything was in Toronto. But I've never been to Calgary, and all that's left on my bucket list is Banff and Glacier Park...

AU: What do you enjoy most about fan expos?

RE: The thing I really love, and it's better some places than others, is the memorabilia. I did a show in Toronto that's rapidly becoming the east coast equivalent of Comic Con and it was great! have the original opening night premiere program in Japan of *A Nightmare on Elm Street*. I love seeing that stuff.

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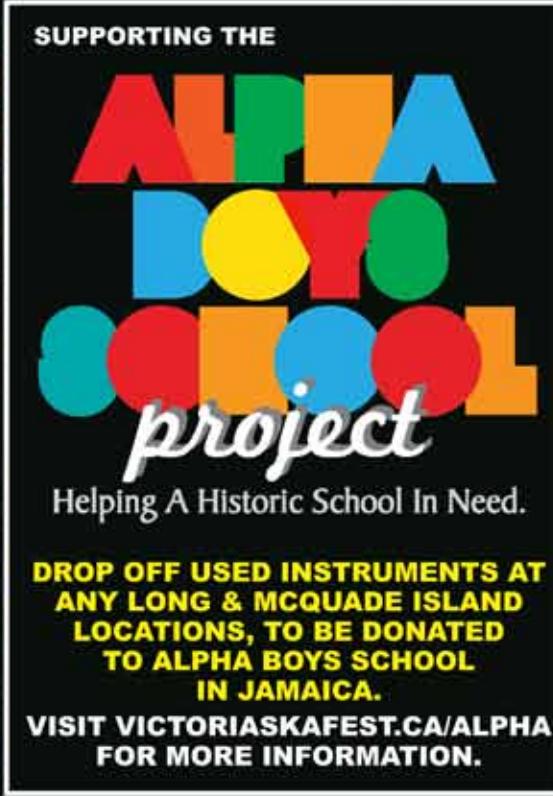
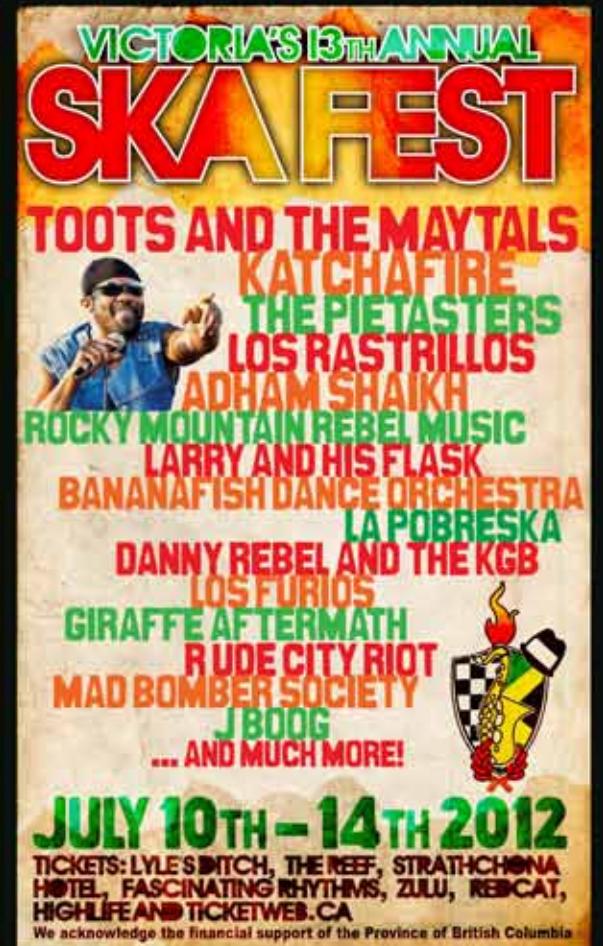
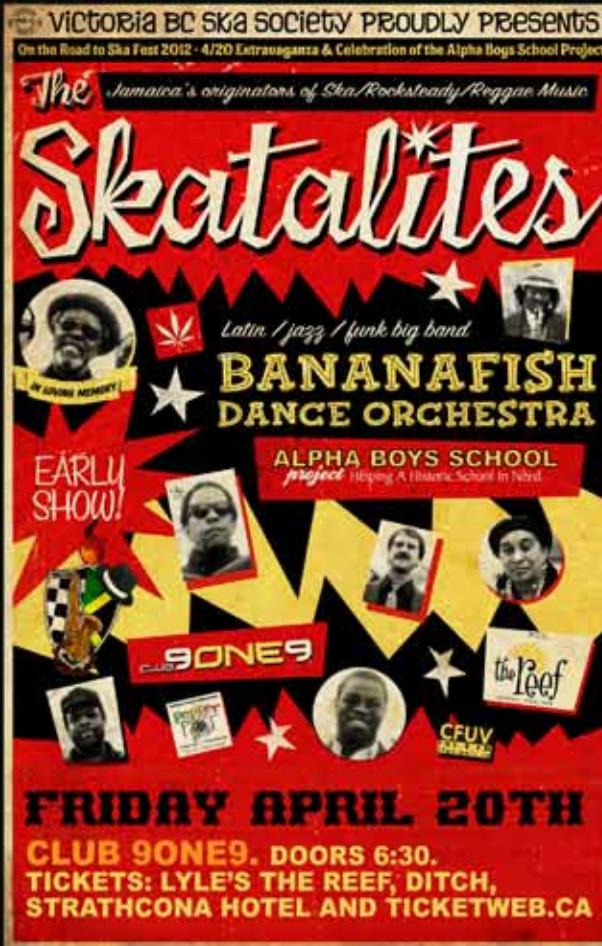
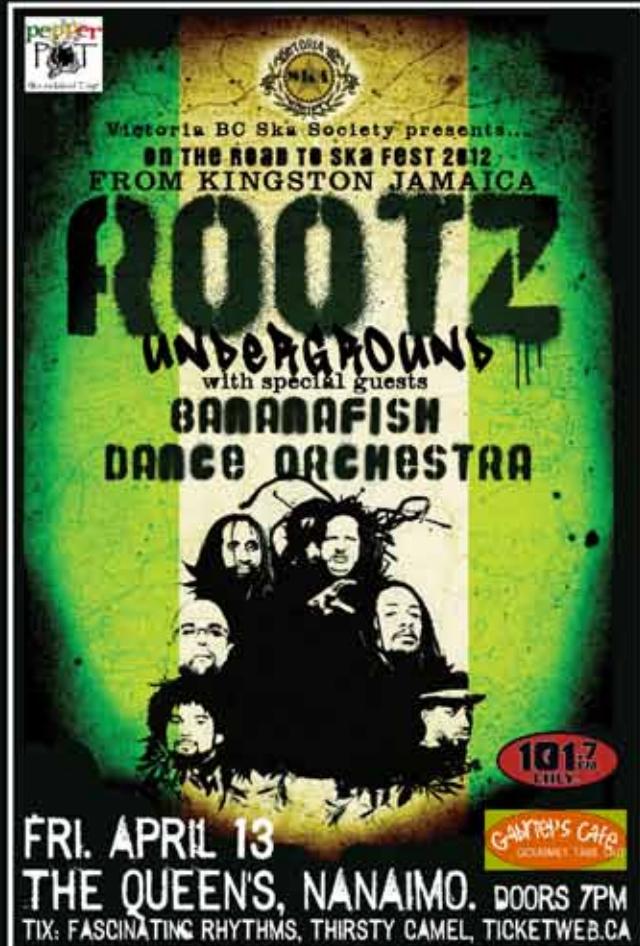
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Ghetto Blaster

by Chuck Wurley

AU: When and how did Ghetto Blaster form?

Crowley: Ghetto Blaster formed in 2008 with the original three of us, Neil, Mestafa and myself. Mestafa and I were in another band at the time, From Parts Unknown, and Neil was playing bass in No Equal. We played a lot of shows together. One day we decided we wanted to try something new. I was playing guitar and Neil was playing bass so we decided to switch for GB, which I think at the end of the day, made us that much more excited to write, new instruments in our hands and what not.

AU: Who are the biggest influences on Ghetto Blaster's sound?

Crowley: I'd say the biggest influences for us are our families, and our friends, the ones who

support us every step of the way. Without them I don't think we'd be making the music we are. Band wise, I can't speak for the rest of the guys but the usual bands you would expect for me; Operation Ivy, Choking Victim, NOFX, Rancid, LOC, they all definitely molded the direction I wanted to go musically.

AU: Did the first Flatliners album have any influence on Ghetto Blaster?

Crowley: Destroy to Create was absolutely an influence on GB and myself. I remember the first time I heard it, I was drinking rum for the first time, and I must have been 15. I remember my buddy putting it on and my eyes lighting up like a fucking Christmas tree. That CD hit hard from front to back and definitely caught my attention. I remember checking them out at shows and what not before all their success with Fat and although

they've moved away from the ska stuff, they are still a big influence on me personally. They're great musicians and deserve every bit of success they've gotten.

AU: Ghetto Blaster has one EP and a demo for the new full length?

Crowley: Yup, the self titled EP with the original line up, which was released July 2008 if my memory serves me right. We went into record the full length with the new line up in May 2010, but it ended up being a long process. Much longer than we had expected that's for sure. So we decided to release a four track sampler to help tide people over until we can get the LP out. Which we'll, hopefully, finally be

getting out sometime this spring!

AU: How far has Ghetto Blaster toured so far?

Crowley: So far Quebec is the furthest we've gotten to. I think the running joke now is we put the ghetto in Ghetto Blaster. We're all pretty broke so touring is something we have to save up for, more of a vacation for us. We're hoping this year we can get out further and play all the places we've yet to be able to get to.

AU: Any plans to tour Western Canada?

Crowley: Most definitely! We plan on doing a full Canadian tour in late 2012/early 2013. You guys have got a lot of bands out there we want to play with!

AU: Are there other good ska/punk bands in your scene?

TOXIC TOAST

Crowley: Crack Squad, The Filthy Radicals, Bourbon DK, A Buck Short, Broken Culture (Mtl.); all are Unknown Records bands so I definitely suggest checking all of them out. Hangman Piñata, The Nefidovs I just found recently and both are dope ass bands. Other than that, there isn't too much out here in Ontario, it's usually either full punk, or full ska, not too much skacore anymore. And if I've missed any I'm always looking for new bands, so I can check them out!

AU: Has the lyrical content changed a bit, with songs like "Unite", and "Beloved GTA"? And has there also been a shift in musical style?

Crowley: The writing style has definitely changed since the first EP. When we wrote the EP Neil and I were 18-19. We both hadn't had the easiest life's coming up so 95% of the time we were pissed off about something, and it definitely came out in our lyrics. The EP was basically just, "We're Ghetto Blaster, we're here, don't fuck with us". I'll always love the first EP but, we're all older now, new members, new outlooks, we're not as angry... all the time anyways haha. Though that side will always be there, with the newer stuff it's more socially aware. If we've got a voice, we might as well use it and the world definitely isn't in short supply of ammo to sing about, just take a look around. With that being said, there will always be songs like 'Get Drunk', good party songs that'll make you dance and sing along. Bands are made up of people and people grow and change constantly, so it's only natural that the music would grow and change as well. We're always looking for new challenging stuff to play that keeps us excited, cause at the end of the day; this is about us, four friends having fun. If anyone out there happens to enjoy what we put out, that's just a bonus.

AU: Any last words?

Crowley: Check out Unknown Records, and Riot Ska Records.

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Napalm Death - "Party like it's nineteen-ninety grind"

By Jordan Schritt

Momentum is a strange but exciting thing when you can grab a hold of it. Once you have momentum, it seems that everything you do becomes a little bit easier and stress free. Such momentum can be associated with Napalm Death in the last decade or so. Since the release of their masterpiece (at least in my mind) Enemy of the Music Business back in 2000, the band has released nothing but top notch grind albums with little to no effort. While other bands toil away to work on their own mini masterpieces, Napalm Death is content to just come along every couple years and sweep away any notion that they're still not the reigning kings of grindcore. The band's new album, Utilitarian, is no exception. With a re-found sense of experimentation (saxophones anyone?) while retaining their no holds barred speed and precision the band may have topped even their best work. This is no mid-90's experimentation slip up though, as the songs are just as vicious and fast as ever. What the experimentation does provide is an exciting new avenue to travel for a band which is now 30 years deep. Absolute Underground recently was fortunate enough to catch up with singer Barney Greenway to talk about Utilitarian, politics and what plans the band has planned for the foreseeable future...

Absolute Underground: The new album Utilitarian is nothing short of classic Napalm Death in sound and texture. Describe the time leading up to the recording of the album and what it was like during the writing process?

Barney Greenway: I don't know man (laughs). It's kind of one of those things where we just write what we want to hear and try to go from there. We usually will just write until we feel we have songs that are strong enough. To summarize, it's what you would expect from a band who has been together for so long (laughs). But it always seems to work out because people tell us that we've had a nice climb with each album.

AU: One song that particularly stood out on my first couple of listens was "Everyday Pox" which has a saxophone section that is unheard of in your sound up until this point. What can you tell me about this particular song?

BG: For me, that song kind of captures everything we are about in one song. To me it's really obtuse with some of the riffs but it also has that fast Napalm sound. It was actually Shane who said he could hear saxophone on it in his head. So Shane reached out to John Zorn and it all came together really



quickly from there.

AU: What kinds of things influenced the lyrics on Utilitarian? With all the twists in the middle east, the Occupy movement and just general unease around the world I'm sure you had no shortage of ideas?

BG: Of course! This album there was a multitude of things that inspired me. One of the things I've really tried in the last few years is challenge conventions. There's also a lot of personal stuff as well. For instance in the song "Errors in the Signals" I sing about a guy or a girl or whoever who people say is a normal. Basically what I try to get across is to question what is "normal"? I don't get that. Human nature is so multi-faceted and there is no way to know what is definitive. Another thing that I've touched on with this album is sexuality and how, thankfully, we've come to realize that there's not one preferred sexual path in life and that is up for that person to decide.

to try to look at it from a different kind of perspective. There was some sort of celebratory stuff in the west when Gadhafi went down which I found uneasy to swallow. Granted, everything that is in a dictatorial sense should be torn down, but you have to also think what is the next guy is replacing him going to do? Too many times things can go from bad to worse without proper and peaceful structure.

AU: With an upcoming Presidential race coming up soon in the United States it seems so right to have a Napalm Death as a soundtrack to run alongside it. Have you been following the race at all? And if so what kinds of things have stood out in your mind?

BG: Funny you ask that actually, one thing that's



AU: One very hot subject constantly showcased in grindcore is war and social unrest. With the middle east in seemingly never ending turmoil, is it an easy topic for the band lyrically and visually?

BG: I know it's quite topical to talk about things in the middle east but I really wanted

really dangerous that the Republicans keep bringing up is all the abortion statements. They're all trying to be more extreme than one another. My belief is that it's a woman's choice and it shouldn't be an issue where it's being repressed in the public eye. In any case, things just keep going sideways over there.

AU: You recently completed a cross Canadian tour. What made you decide to do a full tour this time out and what was the experience like?

BG: The Canadian tour was fucking really amazing! I mean, only domestic Canadian bands do that sort of thing so when it was presented to us we really wanted to do it. The promoter originally wanted to only book six shows but we said if you can book the shows we will play there and that's what we did! I enjoyed every minute of it and hopefully we will be back soon.

AU: With the album out now, what kinds of plans do you have to tour in North America behind it?

BG: Well we will be back for Maryland Deathfest in May which I'm really looking forward to but after that I have no idea

to tell you the truth. I'm sure we will be doing lots of touring in North America for this album though! That is certain of!



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THE ROCK N' ROLL RATS



By Ira Hunter

AU: What are the Rock n Roll Rats all about?

Johnny Forgotten: We keep it pretty basic. Old school rock n' roll, pure and simple. We like our cars fast, our music loud, our beers cold and our ladies stoked. The Rock n Roll Rats are all about delivering honest old-style pop punk rock for old-school punks to enjoy, and for younger punks to discover. We do not align ourselves with any specific issues or politics, and instead focus on writing songs about ex-girlfriends, deceased pets, and unreliable cars. Just because we have no "band politics" doesn't mean we are a parody of ourselves though; the songs we play are sincere expressions of our legitimate experiences. That said, some songs are purely for fun and it should be noted Johnny Forgotten was abducted by an alien craft in 1999 when he "Saw a U.F.O.". Partially due to Johnny's involvement with hot rods and vintage motorcycles, and Jesse Death's driven-daily Buick hearse, The Rock n Roll Rats are sometimes mistakenly categorized in the genres of rockabilly, psychobilly, and even horror-punk. We are none of those, and would best be categorized as pop-punk to some, punk n' roll to others.

AU: Who's in the band? What bands have they been involved with in the past?

Johnny Forgotten: I play guitar and sing, Jesse Death plays bass and backup vocals, and John Conor plays drums. I will let the other guys describe themselves, but here's me:

Johnny Forgotten has been playing in punk and rock n roll bands now for 20 years --- for fun. The band's unofficial slogan "Canadian Punk Rock Born In 1977" stems from the fact that Johnny was in fact born in 1977. Johnny and his high school buddy Randy Rudland (of The Red Hot Lovers, Helvis, and currently The Lifetakers) formed their first band in 1993 called "SGN NOW!" (Sinking Generation Now). They actually wrote more than a dozen raw punk songs and played more than 25 gigs – some of which were in bars with jugs of Drummond Draft as payment! That was when they were 16! After high school, Johnny formed the punk band "Smash The State" which gained some notoriety and recorded one 10 song

cassette tape at Sundae Sound studios in Calgary. This cassette can still be heard thanks to the efforts of Dan Izzo, who created The Calgary Cassette Preservation Society ... he (unknown to Johnny) took his copy of the tape and digitized it for all to hear and download 15 years after the fact. Thanks Dan, hilarious and priceless!

"Smash The State" played more than 50 shows in Calgary all at seedy bars or all ages venues. The Rock n Roll Rats are Johnny's first serious attempt at playing in a band since he retired from the Canadian Armed Forces in 2008, although he did form a band called "Johnny Forgotten and The Reactors" in 2006. All that said, in 1999 Johnny was abducted by an Unidentified Flying Object

and he's never quite been the same!

Jesse Death: I play bass and do backup vocals. My daily ride is a buick hearse, spraypainted with The Rock n Roll Rats on the windows and a "Dead Girls Don't Say No" sticker on the back. It's pretty easy to spot. I'm originally from the desolate wasteland that is Fort Mac and actually only moved here when I was 19. I've been playing in bands since I was 13. Up in Fort Mac you pretty much had three options – work, play music, or develop a crippling addiction. I like a healthy dose of all three and manage it quite well. I've always been in punk rock bands, the best one being Release The Dead and up until The Rats I had drummed my entire life, with the exception of briefly fronting a Black Dahlia style semi-joke metal band called Stabcrush, but The Rock n' Roll Rats are the first Calgary band that I've played bass in. Like Johnny I managed to gain notoriety in several parts of the province when word got out that not only was I a punk rocker, but I also worked in the funeral industry. I've since opted out to focus more on the band, but my Mortician style of hearses, suits, fine bourbon and finer women is a tried and true lifestyle, as opposed to a costume. We're just naturally cartoon characters that refuse to exaggerate. If you're going to say something, do it. Live it.

John Conor : Also from Fort McMurray. I've played drums for years now in a variety of local Fort Mac bands, the most notable was Easily Distracted. We toured all over Alberta, which is a pretty big thing when the first leg of the trip is a five hour death trip navigating the logging truck juggernaut at 16. It was brutal but well worth it – touring is always such a party. Not a lot of people know this, but JD and I actually went to high school together and did not care for each other. At all. I think it was this unspoken drummer rivalry that stems from shithead high school kids, but through a mutual friend and former guitar player bailing, we ended up bonding over South Park and jamming ever since. He moved down to Calgary just before I did, we both came down here to do some audio recording training through The Beach Recording

Studio.

AU: What's the music scene like in Calgary?

Johnny Forgotten: The [underground] "scene" in Calgary these days is not very diverse with metal, thrash, and rockabilly dominating. Punk rock bands often share gig bills with rockabilly or metal bands in Calgary because it seems sometimes that's all there is. That said, The Rock



n Roll Rats are contributing all they can to the successful development of a punk and pop-punk presence in Calgary. The Rock n Roll Rats are aggressively promoting and recording bands on their own punk only record label Canadian Ensign Records. Cool punk bands that we work with well in Calgary include The Shotgun Dolls and Caught Off Guard. Both those bands are great guys and great friends of ours, with whom we frequently play shows and it's always a good time.

AU: Do you have any albums out?

Johnny Forgotten: Yes, our first release is a full

length LP from 2010 called The Rock n Roll Rats LP featuring our classic material such as "I'm Not Worried", "Coffin Love", and "I Saw a UFO". We also released the song "Snot Rocket" as a single, in conjunction with the production of that song's video (available on youtube and our various websites). The video was 100% in house made on a budget of shoestrings and duct tape. The Rock n Roll Rats contributed two recordings that will appear on the first and only official tribute CD for Canadian punk rock legends The Forgotten Rebels. This will be available within a year or so. Our next release is scheduled for spring of 2012, and is a five song all original EP featuring the legendary Richie Ramone on drums.

AU: Plans for the future?

Jesse Death: A transplant out to Vancouver is definitely in order. Johnny is already blazing the trail for February 1 and Conor and I are going to migrate out there shortly thereafter, once things with the new studio cool down. We've got a bit of a lineup of bands since we've been working on this E.P., so we'll have a bit of work to do recording wise before that. We're also doing a monthly (soon to be bi-weekly, hopefully weekly) radio show for www.dirtyoldpunk.com - a sweet, FREE, internet radio station based out of Athens, very much by the punks, for the punks. It's rad to be involved in such international ventures, we've forged some very cool friendships with people we haven't even met yet. There's also no shortage of promotion to do for this new EP but I'm completely blown away by how supportive Gaston from ramonesforever.com (and Richie's website manager for his official site) have been. They're both so down to earth and rad, it's crazy. You see such egos in the music scene, from such mid level acts - it's awesome seeing a legend like Richie stoked to not only do the recording but to be so genuine about shit. He thinks nothing of giving us a call every now and again just bullshit for a bit and see how the mix is going, yet our heads are exploding at the very thought. Very cool shit, in our opinion.

<http://www.therocknrollrats.com/>

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NEW JACOBIN CLUB TOUR ALERT!

Horror punk/rock band The New Jacobin Club, best known for their mind blowing stage theatrics with band and sideshow stage performers are doing a west coast tour to promote their upcoming release the Left Behind EP.

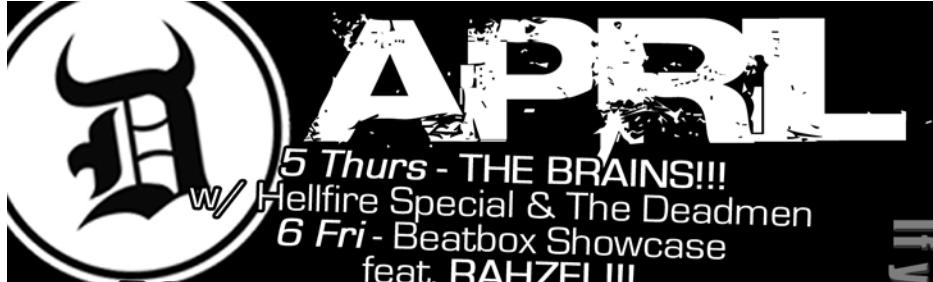
Halloween 2011 saw the premier of the epic and engaging "Moral Adventurers" live show with Mistress Nagini and Rima the Birdgirl providing theatrical accompaniment. Elements of this elaborate event will be taken on the road, along with new musical material not yet heard on stage. As with most of their previous tours, NJC and their entourage put on live shows that are stand alone concepts unto themselves.

The band is mainly playing this tour as a seven piece group, Mistress Nagini (the Snake Woman) and Raunchy Rabies (the girl with the iron stomach and unbreakable skull) will be joining the band for larger shows in Saskatoon, Wainwright and Calgary.

NJC tour dates -

- May 22 - Vancouver - Red Room
- May 23 - Jasper - TBA
- May 24 - Edmonton - DV8 Tavern
- May 25 - Calgary - Dickens Pub
- May 26 - Wainwright - JD's Saloon

www.newjacobinclub.com



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If you're gonna ram by the balls, their hearts & minds will follow - John Wayne



BD: The credit there goes to Lloyd Nickell of FEAG films. He amassed that grotesque footage and went to town on it. I still haven't been able to watch the damn thing.

AU: Once again on the cover of the album we find the little man that's been surrounded by hot girls since the classic Blood Guts & Pussy. Who is he and what's his story?

BD: Bobby Faust is a man and a myth and the best looking person in Brooklyn (which isn't saying much.) I met him in 1988 when he answered an ad I placed in the Village Voice looking for 13 naked girls and a dwarf. He likes short walks on the beach and navel gazing at blondes.

AU: Who's in the line up now and what do each of them bring to the family that makes this line up kick ass like I witnessed when we Bonitos played with you and Zeke last Halloween weekend?

BD: The Dwarves' revolving lineup of miscreants is particularly strong right now. Gregory Pecker plays drums, Fresh Prince of Darkness on guitar, Chip Fracture bass and vocals and an occasional visit from the ghost of HeWhoCanNotBeNamed. Also, look out for Grumbleclintskin, Andy Now, and a cast of thousands!

AU: Oh and though at that show as I said I was high up on seeing The Dwarves, but what really made me smile was the girl next to me dressed up as Snow White. Is the Snow White gimmick old hat to you and have you ever had the wicked Queen as I thought she was way hotter personally.

BD: If a girl takes the time to dress up I'm thrilled. Most punk chicks can't be bothered combing their hair or shaving their armpits. And in San Francisco even lesbians manage to be unattractive to me.

AU: I'm already a fan but tell the people who pick this rag up and can actually read about yer radio show including why and where they should turn on tune in and Blag out!

BD: RadioLikeYouWant.com is the brainchild of me and Mike Routhier. We play punk and garage and some oddball tunes, do interviews and dispense bad advice to the kids. New shows go up for download every Friday. Get hip, folks!

AU: When you were a young Blag who or what inspired you to become the artist you are today?

BD: In the beginning there was AM radio, and it was good. They could actually play white and black folks on the same station, but those days are long gone. Frank Zappa and Monty Python's Flying Circus were my biggest influences early on, although The Beatles were a pretty big one, too. Then came the 60s punk bands (Chocolate Watchband, Moving Sidewalks), rockabilly, surf, and that stuff. Then I got old enough to go to shows and I saw a lot of the greats- Cramps, Ramones, Minor Threat, Misfits, Motorhead, the list goes on forever. By the time I was a senior in high school we got to play with the Minutemen and were on our way.

AU: Since this interview is soon to be pronounced a classic piece of Journalistic Canadiana, I should drop some Canadian folklore on you. Have you ever heard/seen/played with or had any contact with the Canadian band called the Killer Dwarfs or any other little big bands from our country that stood tall?

BD: They were a metal band, right? I remember thinking they were OK, but I haven't heard them in a while. Canadians really should stick to comedy though, where they excel. All their bands suck!

Psyche!

Catch The Dwarves on their three date Canadian trek:

Montreal - May 18, Katakombe w/The Meatmen, Naughty Girls, Genital Hospital, Speed Massacre

Calgary - May 19, The Distillery w/BDFM, Fuquored, Stab, Twist, Pull

Vancouver - May 20, Fortune Sound Club w/The BONITOS

Justin Osbourn - Slasher Design

By The Sow Splitter

Justin Osbourn reintroduces Slasher Design to the metal world in a dynamic way with the cover art for Municipal Waste's new album, The Fatal Feast. Absolute Underground talks to Osbourn about the history of his company and his connection with metal and horror.

AU: When did you start Slasher Designs?

Justin Osbourn: Initially I began designing show fliers and posters and a few t-shirts here and there when I was in school for commercial art and graphic design back around 2001 or so. I remember that the first two designs I did were show/tour posters for a couple of bands that I knew of in the local music scene so to speak (The PrimeTime Heroes, and Salt the Earth). I did the designs in my spare time at school without even talking to the bands. I



printed off a couple copies of each and took them to each band at a show and they both loved them and ended up using them and that's kinda how that went. At that time I began working under the title of Forget Forever Designs. I never really saw myself working for some "snooty" design firm or anything, so I decided to start going more in the direction of working for bands, ya know, shit I was interested in. After I finished school in '03, I moved halfway across the state to Lawrence, KS and started a band called Vena Amori. I wanted to play music and do designs on the side. So throughout the time of playing and touring with Vena, '03-'07 or so, I continued doing designs and gaining more and more new clients. It was around this time that I had the privilege to work with such bands as Thursday, Say Anything, Murder

By Death, and Fear Before the March of Flames among many others. Eventually in '06 I decided to change the name to Slasher Design. The name change was mainly due to the fact that I didn't really like the old one and "Slasher", referencing the genre of horror films, suited my art and myself much better.

AU: What are some notable bands that have commissioned you?

JO: Aborted, Municipal Waste, Suicide Silence, Abigail Williams, Thursday, Say Anything, Skeletonwitch, Murder By Death, August Burns Red, Hester Prynne, Hammerlord, Bonded By Blood, Exmortus. There are a few for ya. And if I forgot you and you feel you were notable insert name here _____. And although it's not a band, I would like to mention that I have recently had the opportunity to work with a clothing company called Fright Rags. So its been amazing to be able to do some designs for some awesome movies like Silent Night, Deadly Night, Silver Bullet, and Phantasm. So if you're a fan of horror be sure to check out Fright Rags.

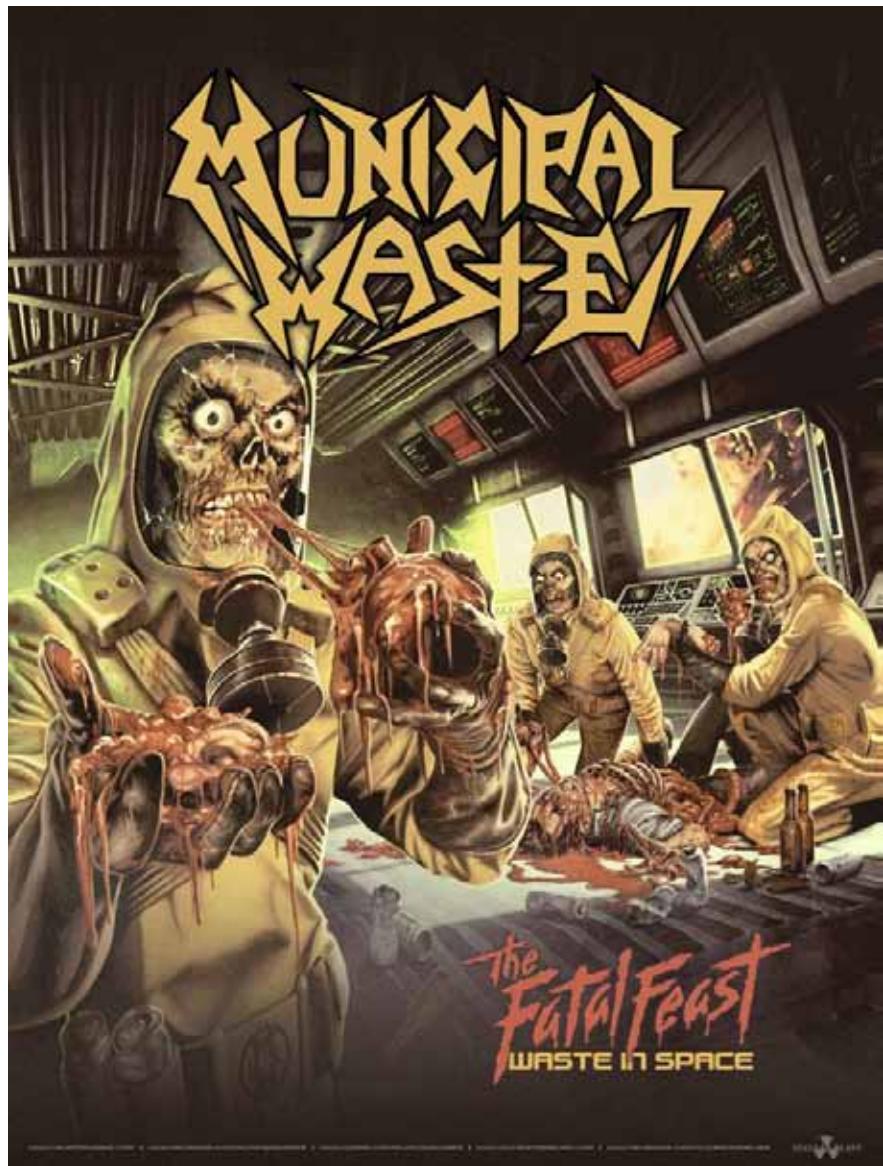
AU: What is the usual process when a band contacts you? Do you listen to them to gather ideas, or do they put any input into the design?

JO: Usually a band will send me an email giving me the rough summary of what they're needing and often some initial details pertaining to the project. I then follow up with an email to get any info that I may still need in order to come up with a price quote on the project. From there, there are often a couple emails

sent back and forth just to get everything all the fine details hammered out. As with most artists, I require 50% of the total charge be paid at this point to secure the job. Once that's done, I go to work, and depending on the project, I send updates or proofs until the final version is reached. Finally the rest of the amount due is paid and I email the final high res files, and that's it. I also try and get a sample of whatever

ARTIST PROFILE

Texas Chainsaw Massacre- Phantasm- Chopping Mall- Friday the 13th (1-8, it went to shit when Jason went to Hell)- Duel, Nail Gun Massacre, Halloween III, Dawn of the Dead- My Bloody Valentine- Silent Night, Deadly Night



the design was for whether it be a t-shirt or a copy of the album or whatever. Sometimes they don't seem to want to do that for me, but hey, whataya gonna do? I not only try and listen to the bands if I am not familiar with them, but I also try and check out lyrics, websites, myspace and do a little research to better familiarize myself with the client. As far as bands having input into the designs... I have had it happen several ways. Usually the band will have some idea of what they are going for, some bands have no particular idea in mind and just want me to come up with something, and some bands have far too much of an idea in their heads of what they want. This can sometimes be a problem, because its taking out most all of the creative aspect of it for me. So I find the best way for me is to present a rough idea or theme you wanna go with. I find things work out better when you give me direction, not a detailed "to the T" map on how to get there, ya know.

AU: Your designs are heavily influenced by horror. What are some of your favorite films?

JO: No doubt, my favorite horror movie and movie in general is Romero's Night of the Living Dead, has been since I was prolly 7 or 8 years old. Here are a few other favorites...- Night of the Creeps-

AU: Who are some of your favorite bands that you would like to design something for that you haven't yet?

JO: Hmm... I'd love to work with Carcass someday, somehow. Big fan of those guys. This is actually kind of a tricky question for me... I guess its because either most of my favorite bands (Piebald, Grade, The Sword, Smashing Pumpkins) have either disbanded or don't really seem to fit into my style of artwork ya know? Slayer, Alice Cooper, GWAR, Rob Zombie, Exhumed, Cannibal Corpse, Municipal Waste, Cattle Decapitation, The Red Chord. But really, I'm just happy to work with anyone that wants my artwork to grace the cover of their album or a shirt that their fans would wear or whatever it may be ya know.

AU: What are your rates/ where can we contact you?

JO: As for rates, each project is unique and different in certain ways. A lot of it comes down to the specifics, such as amount of detail and work it's going to take to get the client what they are looking for. So for a list of estimates on each service I provide go to www.osbournedraw.com. slasherdesign@hotmail.com



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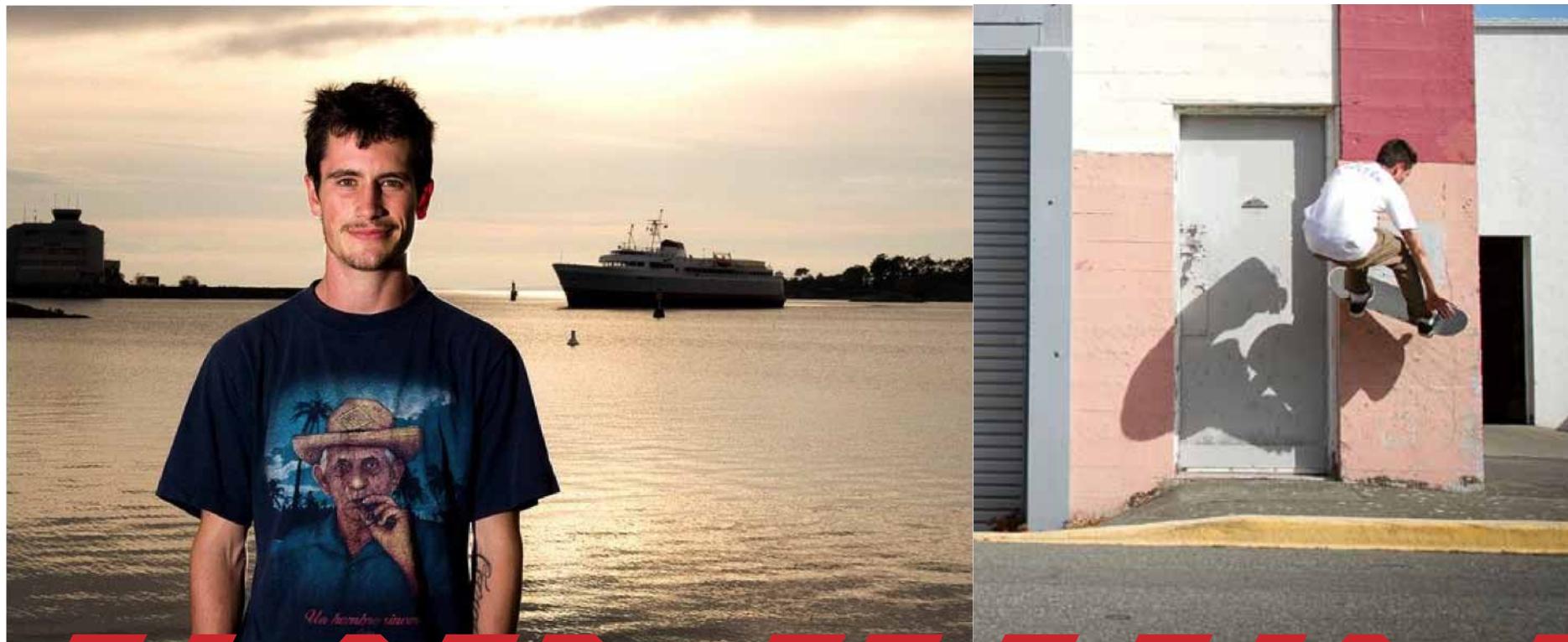
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SHREWD SESSION

Skates the rugged streets of Victoria with unique and authentic style. He defies odds, soaring down and rolling away from huge weathered Canadian gaps, and he shreds ledges in foreign countries. Let's see what's on his mind...

AU: Favorite city to skate?

Leon: Madrid.

AU: What's a hard day at work like?

Leon: I can't say I have real hard days at work, but I'm sure it'll catch up with me.

AU: Skater you're stoked on right now?

Leon: Raven Tershy and Rodrigo TX

AU: Trick you're stoked on right now?

Leon: Raven Tershy's half-cab nose grind

AU: Dream crew?

Leon: The Homies

AU: Dream spot?

Leon: Macba [Barcelona].

AU: What's the worst thing about skating?

Leon: Getting hurt.

AU: What is making skating more fun and interesting right now?

Leon: The weather's getting better so everyone can skate more.

AU: Favorite trick down the Gordo four?

Leon: John Mark's sw varial heel

AU: Sponsors?

Leon: HtO, Victoria B.C.

-Matt Gordon

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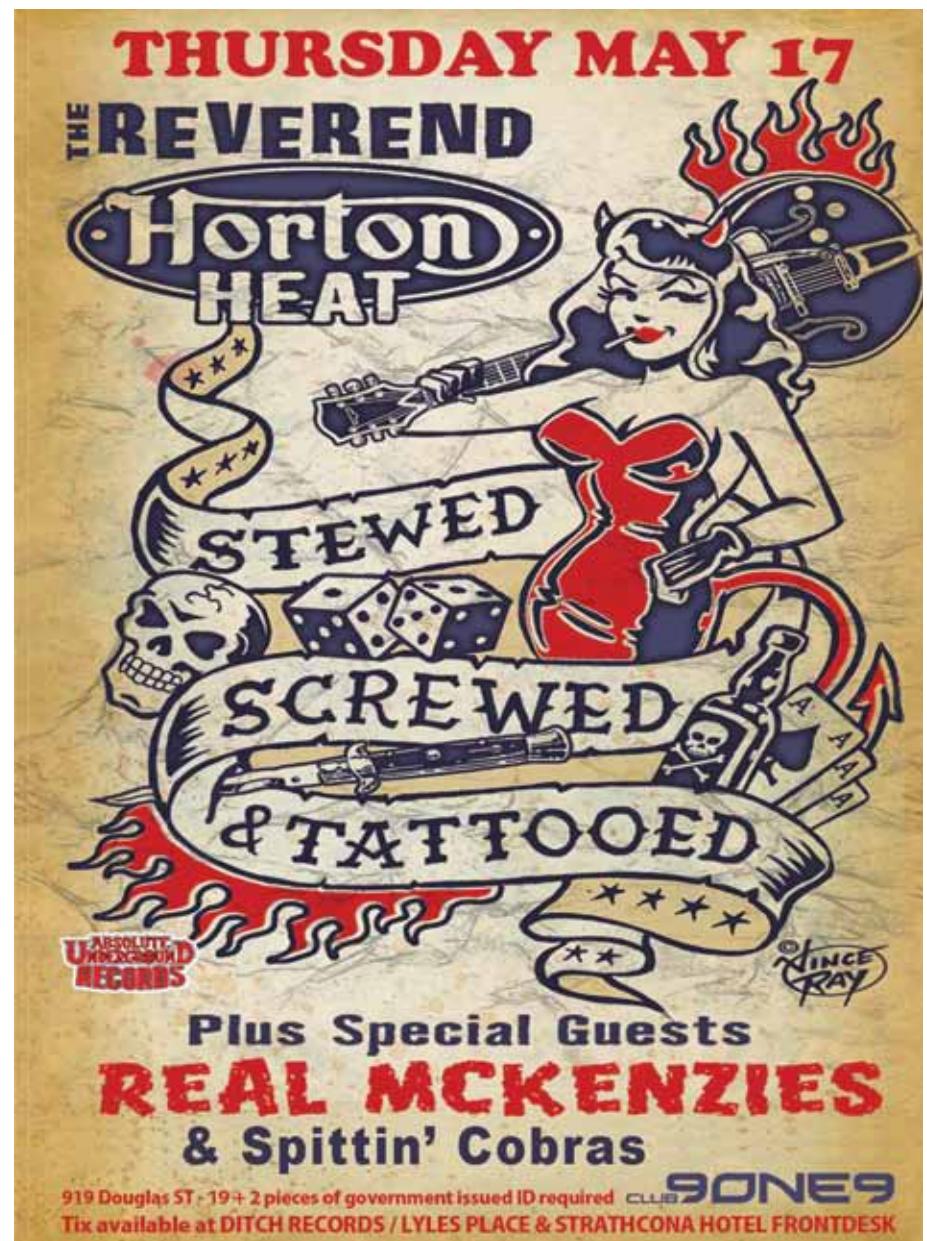
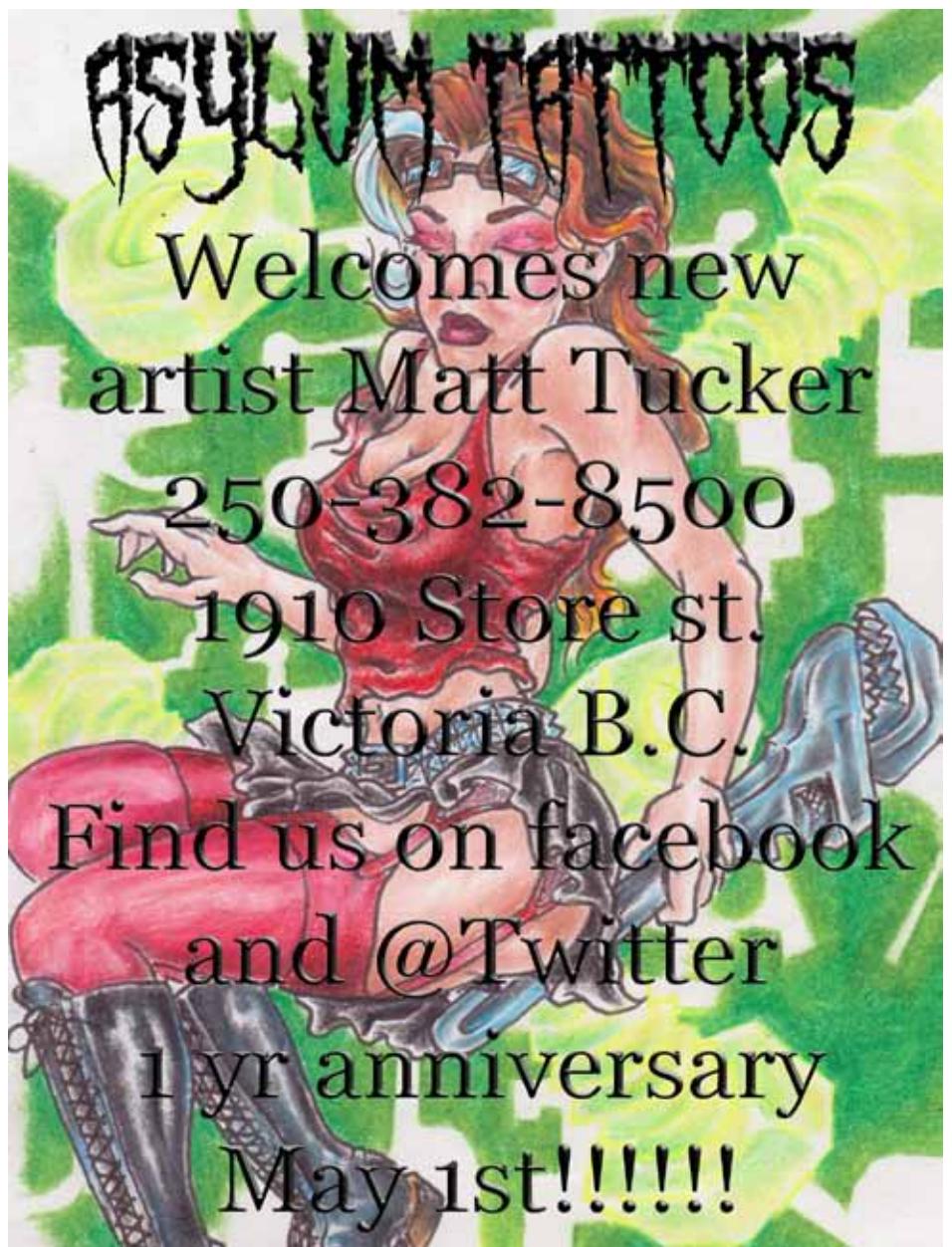
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By Ira Hunter

AU: Who are we talking to and from what band?

HS: I am Henry from God Dethroned. I am the singer and guitar player and the founder of the band.

AU: How long have you been around?

HS: I have been around 39 years already [laughter]. The band was founded in 1990. We did a demo in '91 called The Christhunt, then we did an album in '92 also called The Christhunt. Then things went a little bit

less smooth, so we quit in early '94 and I re-found the band in early '96, recorded an album without a record label, then Metal Blade signed us I think in early '97. Ever since we are on Metal Blade, 13 years now. I just signed a new contract

Pestilence, Asphyx, Gorefest, Severe Torture, Hail of Bullets, Prostitute Disfigurement, God Dethroned, obviously.

AU: So there's all these other types of metal, and there's Holland metal. Is there anything that sets it apart from other types of metal?

HS: It's awesome. Yeah, it sets it apart yeah. In one way you have to listen to it. You can't describe Dutch death metal as the same as Gothenburg or Stockholm. What I'm saying is there's a big difference between Stockholm death metal and Gothenburg death metal. So there's also a big difference between German death metal and Dutch death metal. But we've got some established names from our country.

AU: What's the live scene like in Holland?

HS: Holland is a very small country. It's like Rhode Island, or maybe a little bigger. We've got 18 million people living there. Holland has got a great metal scene. But coming from Holland, of course we play everywhere but we can't play there every week, cause there's a certain amount of metal heads. If you play too many shows you will divide all the metal heads over the amount of shows you play. If you

before the tour for another three albums. We record a new album this summer, should be out November 23rd or something, in the states and Canada, actually worldwide. This is our fourth US tour, first time in Vancouver though, but I'm enjoying it so much.

AU: What sets your metal apart from the other types of metal, being from Holland, is there any other bands from there?

HS: There are many other metal bands. We have a great history. Bands like



play just a few shows they will all be there, you will have a big crowd. We try to focus a little bit more on the US and Canada from now on, because we haven't been able to tour here very much so far.

AU: Are you enjoying B.C.'s marijuana?

HS: I haven't tried it yet, I'm not smoking a lot today because I have been smoking a lot on the tour so far, and as you can hear my voice is raspy. I didn't have a voice yesterday at all, and yesterday was a day off so I was lucky. So I should be careful with how much I smoke, and this is my second cigarette of the day.

AU: Two blocks away is the Amsterdam café, you can smoke weed...

HS: I doubt it will be the same quality. Because you know I met so many people 'oh you are from Holland, you smoke weed', of course we do. But you

know then I get stuff from people. I have to tell you one thing, the stuff I get in Canada is much better than the stuff I got in the states. I told one guy the other day, I said man if you smoke a joint in Holland in one piece, you will go straight out flat, you will not manage to smoke it in its entirety. That's something completely different than what you get here in Canada or the states. Everyone says 'I have some great weed'. No, go to Holland, and then you will find out what good weed is all about.

AU: Final words for Canadian metal fans?

HS: Everybody who hasn't heard one of our albums yet; check it out. I think it's worthwhile, and you can only know by checking it out.

www.goddethroned.com



By Allison Drinnan

A certain writer may have been a little nervous to talk to death-metal legend, Hate Eternal vocalist/guitarist, and producing guru Erik Rutan. A certain writer may have had knots in her stomach as the number was dialed, the ringing began and she heard the deep bellowing vibration of Rutan's voice on the other end of the phone. Could it be because the one time "wet behind the ears" writer may have called Rutan's band by the wrong name, not once, not twice, but yes a remarkable three times? Could it be because their latest album Pheonix Amongst the Ashes has been called perhaps the best release of last year? Or could it be because of Rutan's infamous legendary status in death metal? It probably was a combination of all of these things, but as that writer took a deep breath and replied to a certain Mr. Rutan's thunderous greeting, she realized she was talking to a very happy death metal man. Rutan sounds at peace as he talks about life, writing, and producing. You can almost see him sitting in a hammock on a beach in Florida letting the breeze pass over him as he swings to the sounds of face melting metal coming from his recording studio.

"Everybody has been really happy with the



new songs," states Rutan, discussing the latest Hate Eternal release. "We've been playing a lot of new ones because we're so excited about the new material, but yeah the fans have been really

receptive to the new songs and the reviews have been good. I've been doing this a long time so you know I expect. I'm not a pessimist at all - I'm a realist, but I kind of hope for the best, expect the worst. So you know when I see good reviews I'm like 'holy shit'. I was reading Lamb Goat the other day and saw 9 out of 10 and I couldn't believe it. I thought 'ok that's good!' When we get good

reviews that makes me happy, but the fans have really been loving the record and that's really the best."

It seems the hard

work has really paid

off for Rutan, as he

humbly discusses his

joy over the album.

"We really worked

hard to make the

best album we could.

I mean we always

do but we really spent a lot of time crafting this album and really I spent a lot of time on the production to make sure it came out exactly the way we wanted it to and I came out really happy with it so I'm glad to see everybody else is liking it just as much."

Rutan has taken the role on each Hate Eternal album, which to a lot of fans seems like a daunting task. Rutan, however, is not ready to hand over the producing torch any time soon

"I think about it because it's so much work that by the time I'm done with the record I'm like 'oh my god! Why do I do this to myself sometimes?' This record out of all five records, is the one record that the production came out the closest to what I always hoped for a Hate Eternal record. If anything it reiterated why I have been so stubborn about doing my own records for all these years because the new record really came out the closest. I really feel like it's one of my best productions period, not just for Hate Eternal, but amongst all the other bands I've done I think it's my better, or best production. I don't think I'll ever let up the reigns on it. Some people might think I'm a control freak but you know it's more just... as a kid I always wanted to have my own studio, produce my own music, and record my friend's bands and things like that and that was like a dream of mine and now that's exactly what I'm doing. I'm just fulfilling my dreams I guess."

Rutan may have come close to perfection on this record, but he is no superhuman. The man who produces pretty much anything relevant in death metal these days also tours and records with Hate Eternal.

Rutan begins to discuss his constant working schedule, "The last, with Fury and Flames I definitely got burn out. I did like 11 albums in a row and went through some tough times during that period personally so it was it was tough. After that I tried...it's really hard honestly because the bands that I'm working with you know like Nile or Cannibal or Goatwhore or Morbid Angel, or Mountain Goats. When bands want me or ask me to produce and they're bands that I really love and admire..you know it's impossible for me to say no. I'm ambitious I guess and I have a hard time. I mean I just want to do everything. I definitely still try to work in more free time and not working 70

to 80 hours a week all the time."

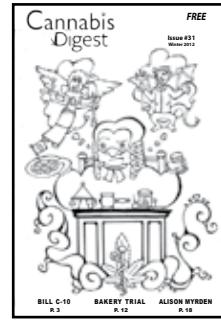
Having been in the industry for so long and seeing all that he has, Rutan has a very interesting take on the future of extreme music.

"With extreme metal I think at some point it kind of, it's almost like with Hate Eternal with the sense that the new Hate Eternal record brought it back a bit, you know it kind of added some other elements and dynamics but kept that intensity," explains Rutan, "The production is more organic and natural I think that everything extreme is going to go backwards a little bit because there's been a brick wall at this point as far as production. I think records couldn't be any more perfect sounding or trigger sounding. I mean the brick wall on the modern technology of sound as well as the speed technicality aspect of extreme metal or deathcore or whatever you wanna call it. I kind of feel that people are going to be, and I've seen it in the studio for example, that a lot of bands are saying well we don't want that modern perfected edited type of sound. We want that natural sound that makes us sound like the band we are. That's a sign of cool, cause I've kind of stuck to a certain way of doing things my whole career as a producer and I'm starting to see that it's paying off. People are wanting to have more of a unique sound. That's why I feel like it's gonna expand in other directions. That's really what my goal was with the new Hate Eternal was to expand it in other ways without losing that intensity that everyone expects including myself from Hate Eternal. I think that's a big question. People ask me where do you think the music business will be in two years. I say I don't even know where it will be in two months. It's just constantly changing. I'm sure you know that just by doing what you do. I just try to keep up with the times."

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Absolute Film Reviews

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Chillerama

Image Entertainment

Now this is my kind of movie! Chillerama is a new anthology horror/comedy film featuring four shorts all focused around the last night of a Drive In theater. Three of the shorts are "lost" films being shown at the drive in and the fourth is the story about the actual drive in and the patrons watching these films. It's hard to think that this wonderful way to experience films is a thing of the past, but it is nice to see filmmakers touching on the subject. I can remember when I was younger going for an all night movie marathon at the local drive in and paying for four people while sneaking two more in the back of my parent's car. What do we have in cinema now that can compare to this? 3D? Give me a break. This film starts with a grave robber getting a blowjob from his dead ex-wife, a bunch of teenagers heading out to the final night of their local outdoor park and watch and the owner of the theater trying to blow his own head off. We then get the first (actually second if you count the kids at the drive in) segment of our anthology: Wadzilla directed by Adam Rifkin. Wadzilla is a throw back to old 50's giant monster movies, except this time it's about semen not giant rabbits. I laughed so hard during this short, I mean how could you not? A guy jerks an oversized sperm out while inside the bathroom of the girl he is currently on a blind date with. The sperm in question escapes and starts to eat homeless folks and in doing so grows to ridiculous proportions. By the end everyone gets a facial and the sperm tries to impregnate the statue of liberty. What did I tell you? Funny stuff. After the first film is over we go back real quickly to the kids eating their popcorn or hooking up at the theater right before the next installment: I Was a Teenage Werebear directed by Tim Sullivan. The only way to describe this film is by comparing it to Grease, but if the cast of Grease were gay. Yes, it's a musical and I normally hate musicals but this was actually good, and really funny. It's the story of a sexually confused teen boy who gets bit by an attractive male greaser which turns him into a bondage wearing Werebear. Insert some musical numbers and a head crushing scene and you've got I Was a Teenage Werebear. Lastly before the big ending we have: The Diary of Anne Frankenstein directed by Adam Green (Hatchet 1-2, Frozen). I'm a big Adam Green fan, loving Hatchet 1 and 2 so I was expecting this to be good but it was easily the best part of the whole movie. Hitler makes a Frankenstein monster so he can have the ultimate killing machine, the only problem is the Frankenstein monster ends up being Jewish. The result is a gore, laugh fest that is almost unmatched in anything I've seen in the past five years. The concept itself is so unbelievable that you can't help but burst out laughing. This is exploitation film making at its finest. Finally we head back to our horny teens watching the films to find out the theater has been over run with zombies. Enter: Zom-B-Movie directed by Joe Lynch. Zombies are running amok in the parking lot of the drive in and it's up to our teenaged heroes to try and save the day. Along with the owner of the soon to be extinct drive in they unleash a barrage of bullets onto the

walking undead. Overall I have to say that this is one hell of an enjoyable flick and I highly recommend it to anyone who likes genre, exploitation or just zany good times!

- Cody "No Teeth" Cook

Deadheads

Splendid Films

Deadheads is a comedy in the vein of Shaun of the Dead, Aah! Zombies!, and A Little Bit Zombie. The film here is most reminiscent of Shaun of the Dead in which two friends try to deal with the zombie apocalypse to moderate results. However in this film Mike (Michael McKiddy) and Brent (Ross Kidder) are not of the living. Instead, they are zombies released from a military lab. The next 90 minutes is then a road trip styled film as the characters are pursued by the scientists. Deadheads blends genres along the way including: comedy, action and romance. This is a fun film for zombie movie fans. Mike and Brent meet up with Cliff (Harry Burke) after their escape. Cliff is burying the renowned prostitute Pei-Pei's ashes in Lake Michigan. Cheese (Markus Taylor), a dumber zombie not infused with the "Re-anime" serum, joins them. The main storyline involves Mike's simmering love for Ellie (Natalie Victoria). The military is in their way as the black hats try to reacquire their undead goods. So, here and there an overly masculine soldier will spout lines like: "that is the last vagina monologue that I want to hear coming out of your mouth!" before giving Mike and Brent the umpteenth beating. A Shaft wannabe (Thomas Galasso) also joins the goon squad and he looks like he has just stepped out of the film Night of the Living Dead. There are a few other film references in the film besides Night of the Living Dead, but the reference to NOTLD is the most obvious. One of the early scenes with zombies breaking down an isolated farm door is taken straight out of this '60s film. There is another scene with Mike being towed behind a vehicle that is lifted or borrowed from Indiana Jones: Raiders of the Lost Ark. Instead of a whip to hold onto, Mike uses an intestine. Later, Mike references the Terminator films when he lies about his name being John Connors to Ellie. You can tell that brothers Bret Pierce and Drew T. Pierce are big film fans. But does their film deliver? This critique would say yes for a few reasons. The comedic bits are hit and miss, but everyone's brand of comedy is different and some of the better comedic pieces resonated with this watcher. How can you not laugh at a grown man spouting "Mortal Kombat" lines like "flawless victory!" They are just too ridiculous not to cause a chuckle or two. The introduction of an action sub-plot also keeps the energy up and the goon squad keeps Mike and Brent moving towards their goal, Ellie. The romantic elements are mostly on the sidelines until a few later scenes. In general, the film production is of quality, the acting is solid and the tone of the film is one of amusement and mild spectacle. You really have to give credit to the filmmakers for wanting to entertain fans. And this is a comedy that is worth watching. Deadheads is a film that zombie film fans will want to seek out. The ending is a little contrived, but a zombie film requires some suspension of belief just to get you started.

Resurrection County

MTI Home Video

It is always a good thing when a horror movie is disturbing. Resurrection County is just such a film. Two couples are reduced to one as four friends start a nightmarish camping trip in hillbilly country. The result is a lot of cat and mouse scenes, some very unsettling incidents and a slightly sour final scene. Sam (Dayton Knoll) is the lead in the film, but that position changes quickly. After Sam and Tommy (Adam Huss) unearth a meth lab, two rednecks turn a bad situation into something worse with antagonistic words and gunfire. Sam and Tommy are then on the run as the drug crew beat them back to their camp. Unfortunately, Tommy's soon-to-be wife and Sam's significant other are there alone with some heavily armed and maniacal men. The rest of the film turns into a blood feud with each death leading to another in a battle of retaliation. Unsurprisingly, few make it out of Resurrection County alive. With so many dangerous situations about, one would think this film is survivalist horror; but this film is more than just escaping the woods. There are elements of 'torture porn' here. After all, one character is nailed to a saw horse with a burning red hot poker lurking about. Let's not go into too many details of that scene. The humiliating scenes continue with one woman subjected to sexual assault. Another man is held up by chains in a stress position after being shot. Few of the characters are treated well. This might be the film's main deterrent to finding a wider audience (difficult scenes). The material is difficult to watch and very dark. There are even elements of tragedy here. And one of the main complaints this film fan has relates to the ending. It is a little predictable with one of the final surviving characters being enticed back to Resurrection County for another go-round of torture. Could he not read the sign "Welcome to Resurrection County?" Other scenes are unpredictable so there is a balance here of expectation with surprise. There are other quality elements including the acting, which is well done. The music is also unsettling in parts and the film is thrilling overall. Horror fans who like the mature rated or restricted style of films will like Resurrection County. Darkly disturbing and energetic in pacing, this film was enjoyable despite the many scenes of violence. The ending needed a final twist, but the rest of the story is mostly unpredictable. Much of the production is of quality and this film is for those looking for a camping nightmare where running out of beer is the last of your worries.

- Michael Allen

SpokAnarchy!

Carnage & Rouge

Spokane, Washington is an isolated place, surrounded by the Rockies, the Cascades and desert plumes. For some folks, they were told that it is a great place to raise kids. And then

- Ed Sum

Tatsumi

Golden Village Pictures

Tatsumi is a simple animated movie about the birth of a new storytelling form. Instead of the traditional comic book style realities that most readers associate manga with, gekiga is a more serious treatment. The narratives can be bleak or somber, and it is supposed to be an accurate representation of real life. Some art historians say that gekiga is the precursor to the North American graphic novel. This film begins with a eulogy by the artist Yoshihiro Tatsumi himself. It's the 7th anniversary of Tezuka's death and Tatsumi is feeling very introspective about the man he greatly respects. The delivery is a beautiful homage to Tezuka, but that's not what this film is about. Instead, it's a biopic about Tatsumi's struggles to become an artist. It's told in parts, and if this movie was marketed differently, it should bear the subtitle of "A Drifting Life: The Short Stories of Yoshihiro Tatsumi" in the posters. This film is inspired from this book, and viewers will not know this detail until the credits roll. But with this movie, these tales are interwoven in with Yoshihiro's own narrative of his life struggles. "Hell" deals with his youth and his experiences of growing up in a war-ravaged Hiroshima. In the story, another hero finds terror in the streets days after the bomb went off. There's a moving moment where he discovers a blackened silhouette of a boy giving his

mother a massage on a wall, and he takes a photograph of it. Years later, he sells the commercial rights to have it published and that sets off a wave of sympathy for those who have died but also controversy when the truth suddenly reveals itself. This short is perhaps the most poignant of the five tales offered. Each of them makes a careful statement about the sociological structures that exists in Japan. And not all of them are necessarily good. This film shines in the reveal of how beloved Tatsumi has become. He did more than earn his wings by just having this movie made. These days, he is as well respected as his mentor, Osamu Tezuka, and that says a lot about the industry that some never retire from.

- Ed Sum

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Bagels of Death

John, Joan and five out of five bagels with lots of veins, blood and monkey brains on top.

By Ryan Dyer

Faces of Death. Even if you haven't seen John Alan Schwartz's notorious cult classic or its sequels, the name signifies a viewing experience full of grisly images involving our final destination in life. In school yards at recess time, pugnacious fifth or sixth graders would use the term as a litmus test of coolness for their fellow students. Even if they hadn't actually seen the film, they would most likely say they had. And if you hadn't...you had some catching up to do to be part of the cool club. As a "mondo film" inspired by Mondo Cane and insect documentary The Helstrom Chronicles, Faces of Death, released in 1978, took the human study aspects of these documentaries, mixed in an accident footage acumen and some ghoul narration, stretching out the grisliness quotient to the most extreme, birthing the term "shockumentary."

Schwartz went to CalArts and received a BFA in theatre before going on to various television projects, working his way up from assistant editor, to editor, to writer/producer/director. "I wrote

tongue in cheek documentary uncovering many of the rumors relating to Faces of Death.

In 2012, three decades after he put a face on death, Schwartz reminisces on the impact of these films, which have had more offshoots and imitators than say Halloween, including Traces of Death, Shocking Asia, Shocking Africa, True Gore and Banned from Television, "I lectured all over the United States at universities and I'm amazed at the impact these films still have. People always tell me where they were when they first saw Faces of Death and how it made them feel. One friend even became a vegan after her brother made her watch one of them....She was only six."

Schwartz is referring to the amount of animal footage in the Faces of Death films. While a lot of the death footage is indeed staged, including the famous electrocution seen on the vintage French VHS cover art and the notorious monkey brain cuisine, real scenes of slaughterhouse footage, seal hunts and a dolphin massacre are inter-cut to give the viewer a full spectrum of images relating to death.

It was this monkey brain fiasco that helped ban Faces of Death in 48 countries and subsequently become part of the Video Nasties list in Britain.

for both daytime and night time TV, including Baywatch and Knight Rider and tons of reality shows," says Schwartz. "The Japanese approached this company I was working for and said they wanted to do a film about death. And that's how it all began," says Schwartz when asked just how Faces of Death began.

He used the pseudonym "Conan le Cilaire" for his Faces of Death directing credit, and "Alan Black" for writing. It was so successful in Japan that sequels, which were not originally planned, were made as well as Faces of Death: Fact or Fiction?, a

The ban has since been lifted.

Since the late 90s, the internet has made searching for images of gore and grue an instantaneous action. Websites such as rotten.com, ogrish.com or even youtube which hosts several dozen clips from the Faces of Death series make searching for something such as the suicide of Budd Dwyer into an instantaneous action, rather than searching your local cult video store for the film. Even recent cable shows like 1000 Ways to Die are obviously influenced by the film. With clips of gore and grue at your fingertips, would the creation and distribution of something like Faces of Death make the same amount of impact today?

"It's a different time now. I did Faces of Death 35 years ago. I don't think it would have the impact that it did in today's marketplace. It's a totally different world.. for good and for bad," says Schwartz.

Schwartz doesn't count out the internet though. Its ability to market films is unquestionable, and has helped spread the mythology of Faces of Death, "look what it did for The Blair Witch Project."

As of 2010, he and his wife Joan have been reviewing films under the title Two Jews on Film. Viewers expecting to see a plethora of horror reviews may be in for a surprise, as films from all genres are given "the bagel treatment" from John and Joan. Schwartz discusses how the idea came about:

"Joan and I are always giving our opinions about films to our friends, and we have very strong opinions...usually we disagree. Several of our

Absolute Horror

friends were encouraging us to do a review show. Finally one particular friend, Amelia Mulkey who's actually the daughter of one of my closest friends, Chris Mulkey was over at our house and said 'come on it's time to do this'. She sat us down in the den, put Joan's iPhone on record and the rest is history. Amelia named it Two Jews on Film and I came up with the bagel idea. As of now we're syndicated on StarPulse.com, The Jewish Journal online, Lunch.com, ExaminerLA and MingleMediaTV. Joan writes the reviews as well so it's her way of getting the last word in."

As Two Jews on Film continues to grow, Schwartz still has another film project on the horizon.

"As for the future, Joan and I are working on a screenplay and I've written a film with my brother entitled Twisted Dreams that I really want to

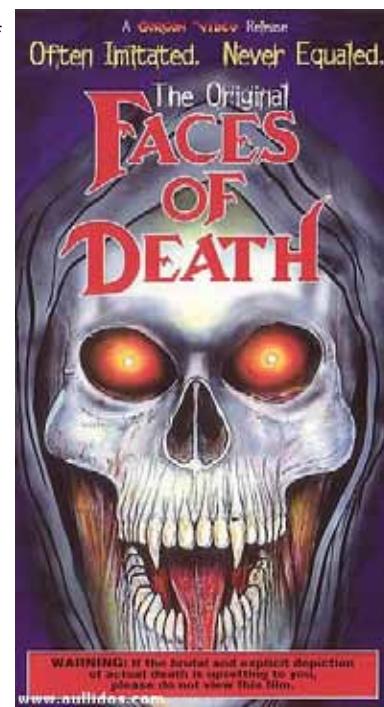
direct. Just need to raise five million dollars. That's my dream project."

John and Joan rarely give out five bagel reviews to films; how many would they give the recently released on Blu-ray Faces of Death?

"I would give Faces of Death five bagels for its originality and its lasting impact," says John.

"Four for originality but I've only seen a few parts of the first one!" says Joan.

www.facesofdeath.com
twojewsonfilm.tumblr.com/



A Little Bit Zombie, an interview with director Casey Walker

By Ed Sum

Casey Walker is an up-and-coming director with a fun hit on his hands. A Little Bit Zombie (ALBZ) made its world premiere at the Victoria Film Festival in February. It will receive a wider theatrical release in May, DVD in August and hit Movie Central in October. The crew is not sitting on their laurels. Excitement for this product is always building. And for his crew, making this movie was both a pleasure and worthwhile experience for all.

"I can tell you we all had a stupid amount of fun," said Walker, "We laughed all day, every day, and I'd work with them all again in a heartbeat."

Cast and crew was present to introduce the film, and a gala followed at the Absolute Underground store. Walker reveals that this film is also a homage to the movies he has seen while growing up.

The Blob (1958) was one of the first movies he saw. For a young fertile mind as his, "I couldn't take my eyes off the screen," said Walker, "I couldn't sleep for months. I think that's when I really understood what death was."

With death being one theme in A Little Bit Zombie, other issues explored may well be more than just pre-wedding jitters. In this movie, Steve (Kristopher Turner) will soon get married. But during his bachelor party, a mosquito carrying the zombie virus bites him. While he tries to keep his body from falling apart, his bridezilla-to-be, Tina (Crystal Lowe), has other plans. If that is not enough, a



zombie hunter, Max (Stephen McHattie) is not too far behind. And that can lead to plenty of laughs and some other notable references, like the cabin-in-the woods.

"I'm influenced by a lot of stuff," said Walker, "If you look closely, you'll see a lot of influences in there, because we went out of our way to subtly put them in. The Texas Chainsaw Massacre reference is one of my favourites."

"And I'm sure a lot of people are going to compare this to Shaun of the Dead," continued Walker, "I love the film. I think I just borrowed from the same places Edgar Wright did. He just had a much larger budget."

Mymilliondollarmovie.com is a website started by Walker so it could help fund ALBZ. Another similarly made movie is The Tunnel, where fans purchased a digital frame and were recognized as having helped make this movie possible. In the money raised, \$1.9 million put the film into production, but that was not the only hurdle.

"I've done lots of live TV. It's stressful because you only get one shot at it," revealed Walker. "Sometimes directing a film is like that too."

In the end product, this director was careful in paying attention to the story being developed. He and writers Trevor Martin and Chris Bond (Evil Dead: The Musical) spent three years developing the movie.

Casting was as smooth as silk because Walker believed he found the right people for the roles. He saw these veterans of the TV scene—whose resumes encompassed many shows made around Vancouver, BC—give him more than their all, even though

they were initially nervous about him being a first-time director.

"I really do think myself fortunate that they all put up with me!" said Walker, with a wide grin.

Catch A Little Bit Zombie at this year's Calgary Underground Film Festival



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Capstone Tattoo Interview with Lisa Sinner

By Ira Hunter

AU: Who works at Capstone Tattoos and where is it located?

LS: Lisa Sinner, Jesse Williams and Caleb Schroeder. We are located at 63 Kingsway in Mount Royal (Vancouver)

AU: What styles does everyone specialize in?

LS: I tend to do a lot of script and most of the traditional tattoos in the shop. Caleb specializes in more of the neo-traditional/stylized tattoos, and he loves tattooing animals. Jesse has a sort of new school cartoony style but wants to focus a lot more on portraits. Although we like to do these types of tattoos the most, we are proud to also be very versatile with our styles.



LS: I am inspired by Miss Arianna, Myke Chambers, Big Meas, Chad Koeplinger, and Sailor Jerry. Jesse is inspired by Kore Flatmo, Mike Devries, Bob Tyrell, Mr. Cartoon, his co-workers and any talented but humble artists. Caleb is inspired by James Tex and Steve Moore

AU: What makes your shop unique?

LS: I would say the people who work here are what makes us truly unique. The

AU: Why did you decide to open your own shop and what made you decide upon the location?

LS: The location we are at is our temporary home. We had to relocate out of downtown to the East end because our previous building was demolished. Ideally we would have liked to stay downtown, but we were unable to find a spot we could call home. The plan is to move back downtown again. This shop was around before all of us started working here. We had a much larger team before, but it just ended up as the three of us at the moment.

AU: Who are some of your biggest inspirations in tattooing?



three of us strive to make sure we are giving our clients the most comfortable experience possible. We also have a huge window front so the public can watch us work. It seems to ease people's fears because they are able to witness the client's experience as well as watch the process of the tattoo.

AU: What sort of tunes can one expect to hear when getting tattooed at your shop?

LS: We listen to a lot of hardcore, metal, and punk rock, but we are always welcome to having our clients put on their own music.

AU: What are you most proud of in regards to your shop?

LS: Seamlessly running a professional yet relaxing environment to be tattooed in. The client comes first. We try to never turn away a tattoo (unless it is offensive or going to ruin your life. Haha).

AU: Do you guys do piercings as well?

LS: When we were located downtown we had a couple piercers, but now we're just focused on tattooing.

AU: Does most of your work tend to lean to the side of good or evil?

LS: No, not really. We're all pretty versatile, so it's always a huge mix of tattoos. But we all love heavy metal, inverted crosses and death...so it probably comes out at times in our tattooing. Hahaha

AU: Any advise for young aspiring tattoo artists?

LS: Although it seems like a really cool job to have, it's also a lot of work, and you need to take it seriously. Get a proper apprenticeship from a reputable artist.

AU: What's the craziest request for a tattoo you have ever gotten?

LS: I've had dudes ask me to tattoo their balls. Like are you kidding me? Fuck off ya pervs. We haven't really been asked to do any far out tattoos, just weird locations on the body.

AU: Final words for people reading this?

LS: Thanks for reading! Come get tattooed, and if you've been tattooed by us, thanks for choosing us.

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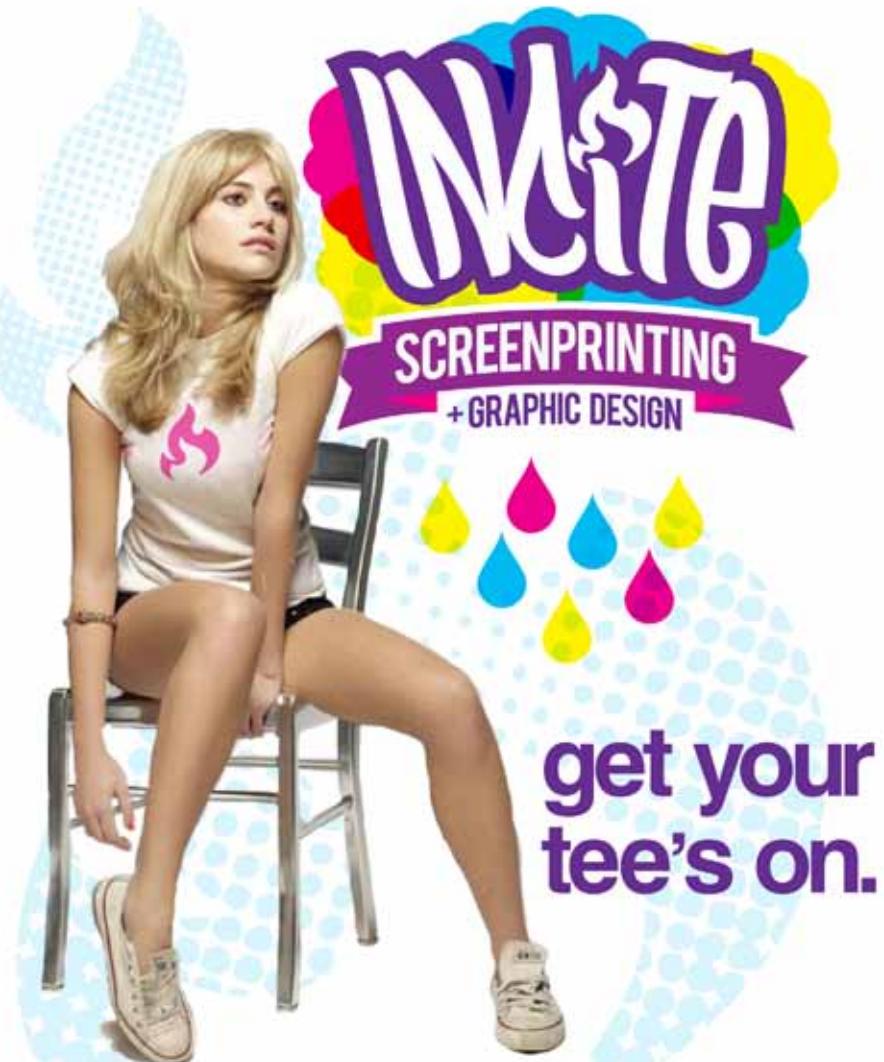


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Absolute Album Reviews

B.A. Johnston - Hi Dudes!

Mammoth Cave Recording Co.

B.A. Johnston brings his A game on his new release "Hi Dudes". He reminds you what it was like growing up in the 80's. Singing about the days when it was okay to get beat with a wooden spoon (which is frowned upon nowadays), or how he misses arcades. This disc is by far better than his last release. Not saying his last one was bad, it just didn't have the pizazz that this one does. It has a ton more catch hooks that will reel you in like "Truffle Shuffle" or "Eye Of The Douchestorm." This is a must have for anyone who knows who B.A. Johnston is, or if you want to have flashbacks to your childhood through song. Buy this album. And go see him as he makes a mess of Canada with confetti canons on tour.

-Mr. Plow

The Belushis- Shaker

Independent

Dear trust-fund hipster musician-types: cram your synth, and yer MacBook full of samples. We don't want to hear your latest whiney opus, the one where you once again conjure up the anemic ghost of Spandau fuckinBallet (uh, ironically, of course). Somebody somewhere - probably the same guys pissing their diddies that the kids don't buy CDs anymore- has somehow pulled the wool over the public at large, and convinced them that actually ROCKING has become a fucking tastecrime. So you'll forgive my hyperbole when I say, thank Bog there are still BANDS like the Belushis - four of Vancouver's finest who remember that ROCK is all the better when it's regarded as a four-letter word. Chock stinking full of the kind of riffs that stick like pipe-resin under the nails, and sporting enough hooks to land one of those effusive wide-bottomed groupers, Shaker sagely remembers sagely the Rock is only as potent as it is, just as long as there's a healthy dose of the Roll to go along with it. No pissing about here, the boys lay into it off the shot with "Throw The Horns" managing to reference denim that stinks of weed, forty-pounders of R&R, copious head-banging, being built for speed, AND a couple Turbonegro-esque whoa-oh-oh-ohs! and that's just in the first verse! For those of you who haven't forgotten what rock and roll sounds like, I would remind you that it's a damn good thing there are still bands like The Belushis out there that eat, breathe, sleep, shit, and live it.

- Kyle Harcott

Class of 1984 - Ramputation

Bullitt Records

Victoria's favourite skate punks Class of 1984 return with a full-length album, Ramputation. Featuring more tales of awesome skateboard adventures, punk sub culture life in general, and a few wicked cover songs. Ramputation has one of their best songs, which I have been dying to be able to take home and call my own, "It's Rough Being Punk in the Summer." This track sums up how 99 percent of punks wear black, no matter how inappropriate it might be given the summer heat. Easily one of Victoria's tightest local bands at the moment, these guys sound as phenomenal on record as they do live. Everything is clean and crisp and each member of the band perfectly complements the other, as they shred through classic tales. Class of 1984 doesn't just have a skate punk feel to their music, they actually write about skateboarding. Skate or die!

-Chuck Wurley

Downtown Struts - Sail the Seas Dry - Extended Version

Pirates Press Records

Take the meatiness of The Clash, add in a little country twang, a pinch of crooning vocals, and a sprinkle the angst of the Replacements on top, and you have Chicago's Downtown Struts. Featuring mostly melodic streetpunk, Sail the Seas Dry definitely has quite a few country overtones, without becoming bogged down and turned into cow punk. Not that there would be anything wrong with that, but the Downtown Struts manage to evenly walk a line between pop, punk, and country. I do kind of wonder if these Chicago boys have ever heard of a band from Calgary called Knucklehead though? Perhaps. Sail the Seas Dry is an album about travelling across the land, hitting the road and such, and probably makes for damn fine road music itself. "Not Sorry" is definitely my favourite

track, but you know it is a strong record when all the other tracks come tied for a close second place.

-Chuck Wurley

Lamb of God - Resolution

Epic, Roadrunner

Lamb of God has forever been a symbol of American metal across the world. With six intensely brutal albums, and one hell of a good reputation, expectations were flying high. The release of their new album, Resolution, came out on the 24th of January, and they didn't fail to impress countless fans with 14 new hell-bringing songs that brought a new definition to ground-breaking head-banging metal. The impressive acoustic intro which smoothly changed to heavy blown guitar riff blew me away, in "Ghost Walking" and the dark, almost erotic breakdown in "Terminally Unique" kept me wanting more. I was surprised to hear Randy do some clean vocals in the song "Insurrection," and find that he's actually a pretty good singer, besides having a fucking good throat-punch scream. The album didn't fail to impress even the hardest of critics and Lamb of God continues on their destructive streak, still making each album something different from the last.

-April Pruijs

The Lucky Ones - Heartbreak Hangovers and Punk Rock

Stumble Records

Ontario's The Lucky Ones prefer brass knucks to four leaf clovers, and on the 14 tracks of their second album, Heartbreak Hangovers and Punk Rock, there are a few charms to be culled from the gutters. The brand of punk that The Lucky Ones possess is something true to a Dayglo Abortions style heavy riffing formula that has choruses stuck in your head minutes after listening to the song, and the chorus usually has something to do with drinking, so you could say The Lucky Ones are spokesmen for booze. They should be featured in commercials. "Great Minds (Drink Alike)" and "Cheap Wine" are sordid drinking tales, while the other songs on the CD talk of bringing back the style and feeling of hard, gritty punk that has lessened or softened with spinoffs and genre splicing. Something unique to the CD booklet is the band's choice to post stories about the songs rather than the lyrics. If you understand what he's saying anyway, this makes a lot of sense. It gives the listener a peek at what the band is thinking, sort of like posting their own little self interview within.

-Victor Creed

Meshuggah- Koloss

Nuclear Blast

Once again a powerful spark has returned to ignite the furnace inside one of progressive music's most complex bands. When listening to this new album I get the sense that some form of creative rebirth has taken place even though the sounds are reassuringly familiar. All the ten tracks, which don't go beyond the seven minute mark, are some of the heaviest and diverse material that Meshuggah has ever tackled. Koloss combines the ambience and feel of their early seminal recordings with the sophistication you would expect from modern metal elders. Some tracks display a lurching and oppressive feel whilst others clock in at a faster tempo than any other songs in their catalog.

For example "The Demons Name is Surveillance" makes "Bleed" sound like a ballad. The lyrical viciousness and technical supremacy demonstrated on this track will silence any doubters who suggest this band has diminished with age and have been replaced by the younger djent generation. Above all, Koloss is a real collaborative effort, with each member contributing to the writing process. It's not easy judging a band who for the most part has no equal, but I would say the "average-ness" that was Obzen has been redeemed and that the Meshuggah stomp is in deed lean and mean, back again to leave pretenders trampled under their hooves.

- Dan Potter

Napalm Death - Utilitarian

Century Media

There's always a few bands that you

can count on to deliver the goods with every album.

Converge is one. Meshuggah is another. But maybe the most notable is Napalm Death. Each album over the past decade has constantly raised the bar in the grindcore scene. Utilitarian is no exception. With the band as fast and punishing as ever, Napalm Death has put another feather in their hat with Utilitarian. Retaining all there positive qualities (blinding speed and crushing Celtic Frost-esque grooves) while adding subtle experimenting that actually enhance the listening experience, this may just be their tour de force. Songs like "Everyday Pox," "Fall on Their Swords" and "Opposites Repellent" all buckle under their own heaviness. The album is unrelenting and never lets go of the listeners throat. If you liked anything the band has done since the turn of the century then this album will definitely quench your appetite for top notch grind. In short, just buy the fucking thing! This is Napalm Death we're talking about here!

-Jordan Schritt

Revocation - Chaos of Forms

Relapse

It's the return of Revocation, this time they come armed with an album titled after their unique brand of thrash meets death metal. Chaos of Forms is remorseless in its sledge hammer assault yet still finds the space to cram in many unexpected musical styles. Early on it is immediately apparent that this record would be a great accompaniment to a Guitar Hero worship service. Underneath the lyrical tirades that spit acidic words of vitriol upon a long list of condemned opponents lays a thought crunching complexity of instrumental breaks which thankfully always resolve into clearer and more memorable passages. For me it's like the band instinctively knows when to turn the fire hose on itself, never letting musicianship drown out the moral responsibility of pulverizing the listener with unrelenting vocal fury. "Cradle Robber" is a great example of delivering the goods, it has an uncompromising and memorable chorus and blistering extended guitar solos which paired together could have the power to

unite the Top 40 crowd with the tech-head metalist. Progressive elements galore, this release still thoroughly rocks! With a trick bag full of great diverse ideas I could see this band claim the hotly contested throne of underground metal.

- Dan Potter

So is the Tongue- A Child of Divorce

Nefarious Industries

This New Jersey based trio find themselves right on the fringes of the global metal based experimental scene. They are a band that seems to elude easy categorization due mainly to their habit of combining disparate and sometimes opposing musical attributes into their own personalized cacophony of tortured expression. A Child of Divorce immediately brings to mind thoughts leading to insecurity and imbalance. What is in store here is just that; tales of hypersensitivity resulting in fits of anonymous rage. The story begins with haunting chords being strummed in a longing for redemption kind of way. Angry, during this passage the guitar is hit with violent intention which makes the low tuned string send off wild vibratory tones that serve as a precursor for things to come. Performed as a single piece of music not unlike an Opera, these stories of indecision eventually shift away from the perspective of a cowboy raised on Cobain's view of the world and into high gear. Feelings of uneasiness and despair that were numbed by psychedelia gradually turn into jagged shards of punkified metal which serve as a worthy climax, leaving you with the sense that this kid grew up to do big things.

-Dan Potter

Saltillo - Monocyte

Artoffact Records

If the comic book Monocyte ever received an animated theatrical treatment, and the producers are stuck as to who should create the soundtrack, not many musicians will be up to the challenge. DJ Shadow and Portishead's style is appropriate, and that's where this music gets its inspiration from, but others may not live up to conjuring forth the same surrealistic imagery created

by artist Menton3. Appropriately enough, he also has a band, Saltillo; the music they create invokes feelings of trooping down the carnal remains of the beast whilst guarded by an angelic maestro. The album is simply called Monocyte. The project is described as trip-hop electronic meets violin and cello. Easy listeners may think more of it as symphonic meets industrial electronica. When considering the type of musical journey that Saltillo is creating by mirroring the comic book, the names of these songs are highly appropriate, and it does help guide listeners to the story that is unraveling in the comic book that both he and Kasra Ghanbari have created. Avid readers can certainly play this CD while reading the Monocyte comic book, and become fully immersed in the universe.

-Ed Sum

Spawn of Possession - Incursus

Relapse

After a grandiose Sci-Fi themed opening track, the ultra complex death metal commences. Bringing to mind the whirlwind insanity of groups like Necrophagist and Obscura, this demented but totally excellent adventure will snap your neck sideways with its intense dedication to never ending musical agility that sees other boundaries of complexity set in metal pushed aside with ease. It took me several listens to fully discern the subtle nuisances that separate each track. In a way this album plays like a single piece of music, a sort of symphony of excess brought into this world by a brutal and mad conductor. Guitarists should take note that the super human solos are handled by Christian Muenzner whose prolific contribution to death metal continues on with Incursus. Endless spiralling dissonance and jittery seemingly aborted instrumental phrases that evolve unstably reach a peak on "The Evangelist." No punches are pulled in the epic closing track where church organ and stringed symphonic embellishments serve as accompaniments to the grinding mechanized dirges. In this final sequence I'm pretty sure the long suffering villain arose victoriously.

-Dan Potter

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Absolute Live Reviews

**Knucklehead/The James T Kirks/
Nervous Wreck**

Nov 11, DV8 Tavern, Edmonton AB
This was a Remembrance Day to remember for sure. Since I stumbled into my promoting career back in 2006, Knucklehead was a band I had always wanted to book so being able to pull this one off was a real treat. For anybody that hasn't heard of Knucklehead, they started up in Calgary around '94 or '95 and are one hell of a great band. I would say in all honesty that the "Little Boots / "Voice Among Us" albums are surely classics for anybody in my age group who was kicking around Alberta back in those days, and this show was the sorta Edmonton release of their Hearts on Fire CD. I really like their newest release, and it's great that they have stuck to their roots after all these years. In a lot of cases I would say that it's a lot gutsier for bands to stay true to their original values than to constantly be re-inventing themselves, not to say that there is no progress here...but it's more for the Mohawks than the Fauxhawks if you catch my drift. The James T Kirks were a nice addition to the bill, and it was the first time we had them at DV8. I had heard good things about them, and they put on a great live show. A killer surf band is a welcome change of pace from the usual fast n'loud DV8 lineup, once in a while. Nervous Wreck kicked things off, and are always a treat to have on a bill. For a never band these guys continue to be an impressive act to have on the stage and are a lot of fun. Nervous Wreck has some seriously good chops, and for me it's nice to see a bit of rock n' roll suss coming out of a new band in an age where seeing how far under the rug rock and roll can be swept seems to be a growing trend... The turnout for this show was great, and it's still one of 2011's shows that people still mention in their top DV8 memories.

- Rod Rookers

**Raygun Cowboys/Hellfire Special/
Panik Attak**

Dec 9, DV8 Tavern, Edmonton AB
This was The Raygun Cowboys' stellar guitar slinger Jon's birthday bash and a show I had been looking forward to for quite a while. I think I had booked this one as far back as June or July with Jon at his store, The Redemption Boutique. The Raygun Cowboys have been at it since '99/2000 and accomplished quite a bit in their day with touring and putting out two great full length albums with another one on the way, they even hit Europe for a tour which is something any band would love to be able to say they did. They played all the Raygun staples and some great sounding new stuff that thus far hasn't been released. Hand picked for the occasion was Hellfire Special, a local favorite of Jon's and the DV8 crowd for sure. Hellfire's wild eyed psychobilly attack was a nice lead in to Raygun's slick and energetic performance. Panik Attak was a late addition to the bill and a good one, Panik Attak has been around since about 2004 or so and is always a good fix for that good old '77 punk vibe. Derek from The Raygun Cowboys was their original drummer, and a lot of folks in the crowd out for this one go way back in the Edmonton scene

as I knew it eight years ago or so, when I was admittedly more of a tourist and not living here at the time. Surely one for the record books, and if I could have the same three bands on a bill again I wouldn't hesitate to book it.

- Rod Rookers

GIGANTOUR

**Megadeth/Motorhead/Volbeat/
Lacuna Coil**

Feb 18, Big Four Building, Calgary AB

Now that the Big Four business is over and done with, Mr. Mustaine has assembled his Gigantour for another trek that could be called The Little Four. Motorhead, a band who has influenced Megadeth and his well known former group, is the perfect co-headliner for the Gigantour, with a fan base equal or greater than Dave's; looking around the Big Four building, the amount of Motorhead shirts would attest to this. The lineup for this tour certainly makes up for the lack of quantity that has been seen at previous Gigantours. Instead of six or seven acts with a few nobodies opening (who remembers Bobaflex?) we have four headline worthy acts. Always the best dressed person in the vicinity, Lacuna Coil's Christina Scabbia commands the stage with relative ease. She never looks to be trying too hard to be hard or overtly operatic that I find with many front women, with her band leaving a lasting impression on those who made it through the pat-downs and beer lines in the early stages of the night. She would make a return during Megadeth's set for a duet with Mustaine. Volbeat may just be the next Motorhead. Their original high energy Harley twang sound is instantly infectious. For men, it's music to down your drinks to. For women, underwear. Everybody wins when Volbeat takes the stage. The perfect precursor to Motorhead. Compared to their last stop in town at Flames Central, the Big Four's hulking concert area gives these legends due respect. The cocoa puffed face of integrity with a steel liver gave a balls out set which covered most of the band's history. No frills would have been used to describe Motorhead's performance, but for the Gigantour they have added a few exploding smoke devices used during the drum solo. Motorhead keep giving fans great performances and sound just as good as they did thirty years ago. If they were to retire soon, it would feel like pouring a fine old wine into the toilet. Megadeth and Gigantour are synonymous with each other, and the only band that they could book that could play over them is... well...Metallica. While that cannot happen, and with Metallica initiating their own festival, Dave is master of his own domain once again.

Tonight we were treated to some unexpected numbers. "Trust" and "Sweating Bullets" prove that not every Deth song has to be frenetic. Compared to their Rust in Peace stage set though, this production was a bit of a let down. The spinning radioactive logo on the back screen is something Joel Grind should look into. Mustaine seemed authentically pleased with the crowd tonight, even doing air guitar to the house music after the last notes of "Holy

Wars". We were great, they were Megadeth.

-RD

Deep Purple/ Jonas and the Massive Attraction

**Feb 19, Jubilee Auditorium,
Calgary AB**

Out of the few thousand old timers wearing button up shirts, dress pants and reading glasses, a lone original hippy long gray hair, headband, denim and all, moves through the Jubilee Auditorium to his assigned seat. It is a refreshing sight: as the fans of Deep Purple age along with the band, the lone hippy's outer attire represents the same integrity that the band has. Never compromising or hanging onto label coat tails, Deep Purple is and always will be Deep Purple. The runes on their backdrop are the perfect representation of this. Classics will always stand. And out of the floodgates comes "Highway Star," arguably their most classic song. From then on out, there was little talk and all rock as song explanations were opted for Deep Purple's well documented jam odysseys. The runaway train keyboard smashed into Strange Kind of Woman and Deep got "Lazy" as the band took turns doing solos afterwards. "Oh Canada" was jammed for a few bars before the majestic beast of the intro keys to "Perfect Strangers" rang throughout the auditorium. The galactic romp "Space Truckin'" immediately followed, having the diehards nearly spilling out of their seats. The old timers wearing button up shirts? Well, it took a little more to get them moving. "Smoke on the Water" would be the go-to song for this. The song is so well known, so integrated into our DNA that it gets taken for granted at times, but seeing it played live is something magical. "Hush" and "Black Night" closed out this performance, with everyone now standing and that lone hippy up front swaying. And then I thought to myself. Why should it take so long to get them moving? Just a few months ago, Judas Priest came through Canada. People were on their feet for every second these gods were on stage. Deep Purple should be given the same treatment, but somehow the two crowds are segregated. Perhaps the youth that is seen at a Priest or Sabbath show should take an ear to the Purple. They are a flame that has yet to be extinguished, and burn as brightly now as they always have.

-Mr. Dyer

**Every Time I Die/Terror/Stray From
the Path/Former Thieves**

Feb 28, The Den, Calgary AB

Every Time ___ Die. Sorry, ___ Time I Die. I mean, Every Time _____. If you were on the left side of the stage, this is what you would be hearing throughout most of the night, as audio troubles were abound in The Den, the little brother of Macewan Hall, where every neck tattooed, flannel shirt wearing, baseball cap sporting chap who has ever been interested in a break down wound up on this Tuesday night to catch the much anticipated friendly visit of Every Time I Die and Terror. New York has bred several hundred bands. I often wonder about the amount of bands on the planet and wonder what it would be like to send every band to a single

city or island. Possibly Long Island. These two New York bands were both seen together on 05's Sounds of the Underground tour. The difference between that night and this night is something remarkable. Hardcore shows (big ones that is) are made for places like The Den. The sold out venue had individuals crammed into every orifice. Often a rude smell would emanate from it, as if a garbage bag were punctured. The energetic manner of the music meant that the crammed space would soon have to cave in on itself and such was seen with the first set of heels in the air. The metallic groove of the street cred personified Terror had half wanting to throw down and half wanting to hurl their bodies into each other, annoying those who truly wanted to do one or the other. But getting angry at this show wasn't worth it. It was just too good to let it be ruined. "I used to pick the Calgary Flames for my NHL game on the Sega master system because they could break the glass. I thought that any team that could break the glass must be the most aggressive, and I was right," said Every Time I Die front man Keith Buckley, before another mosher does a somersault flip onto his face in attempting to stage dive. The thing about ETID, and Terror for that matter, is that their music always will seem youthful. These guys could be 80 and singing these same songs and they would still seem 30 and it wouldn't seem outdated. In ETID's case, youthful sort of means sarcastic and with a tint of swagger and narcissism. Like a Black Dahlia Murder or a Mindless Self Indulgence. A very "live for the moment" band, as seen by the cover of their latest disc, Ex Lives. As they closed the show, Keith said he wanted to be played for the college's graduation anthem. To me, this is sort of what ETID is. Frat boys with taste. Party or die.

-Dyer Claiborne

Puscifer/Carina Round

**March 11, Jubilee Auditorium,
Calgary AB**

As soon as Maynard James Keenan appeared from the right corner of the stage pulling behind him a trailer hitch, you knew this would be no ordinary concert. Dressed in a leather hat and matching jacket, the singer began the Puscifer experience with a Bill Hicks style monologue while setting up a mock hippy camp fire jam session set, complete with chairs, wine, glasses and a wooden snake. The juxtaposition of Maynard's thoughtful intro speech and mystic presence with the absurd stage set (the video screen now displaying an Arizona sign) and self



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There are some moments when band members will sit on the chairs set out at the front of the stage if they aren't called upon to perform during the specific song, sipping a glass of wine. Now it really feels like a camp fire session and "Planet Caravan" comes to mind. Video skits, mainly southern in theme, are played between some songs, one with a memorable conversation featuring Maynard as conspiracy theorist, "What do aliens listen to?" "Tool" The rousing "The Undertaker" gives new meaning to polka dot intensity and is the perfect way to end off the set before they reinvent the notion of encore with the "lazy man's encore"- the band lounging together and enjoying a glass while Maynard introduces the members. Then, a "lost highway" video screen aids "Tumbleweed" to properly end the show. Puscifer in a way reminds me of reading a David Foster Wallace novel. Letting it stew afterwards doesn't exactly bring any life affirming statements, and looking at the whole might not make sense at first, but the vessel that is Puscifer, now included with the graphics, lyrics, props, wine, corniness, seriousness, grinding and jesting of the live show gives it a full fledged, multifaceted personality. Studying the many footnotes and attempting to apply what you've experienced to yourself is fine, but you are also encouraged to enjoy the process - simply pour yourself a sturdy glass of wine and groove to the music.

- Mr. Dyer





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THURSDAYS	<i>Student Night</i>	9 PM
FRI & SATURDAY	<i>Live Entertainment</i>	9 PM
SATURDAYS	<i>Afternoon Acoustic Jams</i>	2-6 PM
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APR 13	<i>Syn{a}pse, Body Politic, Atlas Collapses, The Harbour Sound</i>	9 PM - \$10
APR 14	<i>Bogleg, Milk Pipes, The Riley Smith Band</i>	9 PM - \$7
APR 20	<i>420 Party w/ 24 Stand Off, The Sweathogz, Gastric Acid</i>	9 PM - \$8
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APR 27	<i>1The Charles Graham Band</i>	9 PM - \$7
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HOROSCOPES

FEBRUARY/MARCH 2012

ARIES

You could be getting swept up in a social whirl, but you can't shake an uncharacteristic reserve. This is part of an ongoing phase of self analysis. This is for a few months. Not the social whirl part. By late February the phone ringing slows. Don't sink into a funk. As March rolls in you may feel that stuff is happening to you more than you are making stuff happen. You're probably not going nuts. You are being made to withdraw and lick your wounds. The Full Moon March 8th brings the suggestion that you focus on work and your physical wellbeing, which works until your birthday.



TAURUS

Thinking that maybe your greatest obstacles are inside your head?? If so, lighten up and let the guard down some. You are s'posed to be having fun these days. Make good on career promises around the Full Moon in February. Watch out for being drawn into a neighborhood drama. This is a big year for you. You should at least have some plans. The Full Moon March 8th brings a week of answers so remember to ask questions. You are given an opportunity to transform your outlook, image, and lifestyle. By the spring strive for the dough to make goals happen.



GEMINI

You want to get away or try something (or someone) new. Acknowledge and talk about this restlessness, with a partner or close friend. Indulge in measure, rather than spazzing out. From the New Moon February 21st be all over career opportunities. You may have some great ideas, but the bigger half of success is promotion. For a week or 2 after the March 8th Full Moon information and resources come to you. This brings a big boost to your personal power and confidence. Later March offers an exciting social scene.



CANCER

It's like you feel the challenges massing in your path. Work, relationship, family are all needing attention. Start by doing what you can to protect your money and credit. With the February 21st New Moon you are feeling more secure, and forming a vision for a happier future. This involves opening up to new ideas and making new good habits. The week after the March 8th Full Moon brings new people and networks into your web. You have something to say and your audience gathers. How you relate and interact with others is changing.



LEO

The Full Moon February 7th is in your sign. This has you in a reflective mood; weighing your options. Be sure to let others whom you trust in on your inner machinations. Let others help. In latter February you find greater power to access by sharing with others both materially and ethereally. The couple weeks after the Full Moon March 8th you are the beneficiary of a money, career, and work transformation. Think about what tools you need to procure. This spring, be open to new venues, new people, and new goals.



VIRGO

The Sun is in Aquarius for most of February and this is your month for self improvement and healing. With the Full Moon February 7th get stuff at work figured out, then allow your soul to take you on an inner journey. From February 19th your attention shifts to your close relationships. Your idealism and hopefulness is warranted as teaming up takes you to new heights. By mid-March you have fascinating new ideas to pursue that are firing up your enthusiasm. In latter March the radical conspiracy that you are being drawn into coalesces around a viable plot.



LIBRA

SCORPIO

February brings you new creative ideas. The Full Moon February 7th provides a sense of what your potential audience wants from you. You may develop a business plan accordingly. From February 19th you are seriously adapting to a healthier diet and routine. A better performance at work has subtle and pleasant rewards. The week after the Full Moon March 8th there is a surge in your confidence, security, and power. You can feel the solid foundation of a better life for you and yours. The first days of spring demonstrate the exciting potential of your close new and renewed relationships.



SAGITTARIUS

February continues a busy and active period, where you are stimulated by fresh ideas and concepts that make sense to you. From February 19th an intensely personal phase begins that is about the integration of these new ideas and beliefs into life as it is lived. By mid-March you are drawn into a big career push. The couple weeks around the Full Moon March 8th a huge opportunity comes within reach to improve your work environment, career, and income. This is no time for dithering; be confident. Spring Equinox ushers in new slants on fun, romance, and creative projects. Think and act bold.



CAPRICORN

Money matters require attention as we get into February. The Full Moon on the 7th indicates how to go about planning for more than a month in advance. From the 19th you can almost feel your thinking patterns dissolve into an inspired cloud of wonder. You have a rare opportunity to let go of limiting and outworn beliefs. To do so will allow you to utilize a heightened intuition. In the week following the March 8th Full Moon you may prove to your self the reality of your new psychic powers by using them to take advantage of creative and romantic opportunities.



AQUARIUS

The Full Moon February 7th provides an important opportunity for deep communication in an important relationship. Use your listening skills. Maybe it is some new information that has you re-examining your budget and financial plans. This practical aspect of life takes on a "what was I thinking" quality. Positive new developments to do with family or property in mid-March enhance your security, credit, and overall confidence. As this sense of empowerment sets in, at the start of spring, you find yourself being more direct and pushy in your communication. This works fine if you are talking about you, but not other's private matters.



PISCES

Something about personal beliefs is coming together for you around the Full Moon February 7th. Answers that you have sought for years become apparent. Now you have to change some life patterns to live up to what you know. Getting the revelation is the easy part; integrating it into life is the tricky part. The Full Moon March 8th illuminates a path towards more constructive and challenging relationships. This is a good thing, as you find your perception and communication skills enhanced. You are vaulting into a bigger pond. With the coming of spring you find new sources of income.



David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.

www.mysticmountainlodge.com

ALCOHOLOCAUST

By Aaron Bourcier

CHAPTER 2: WINE

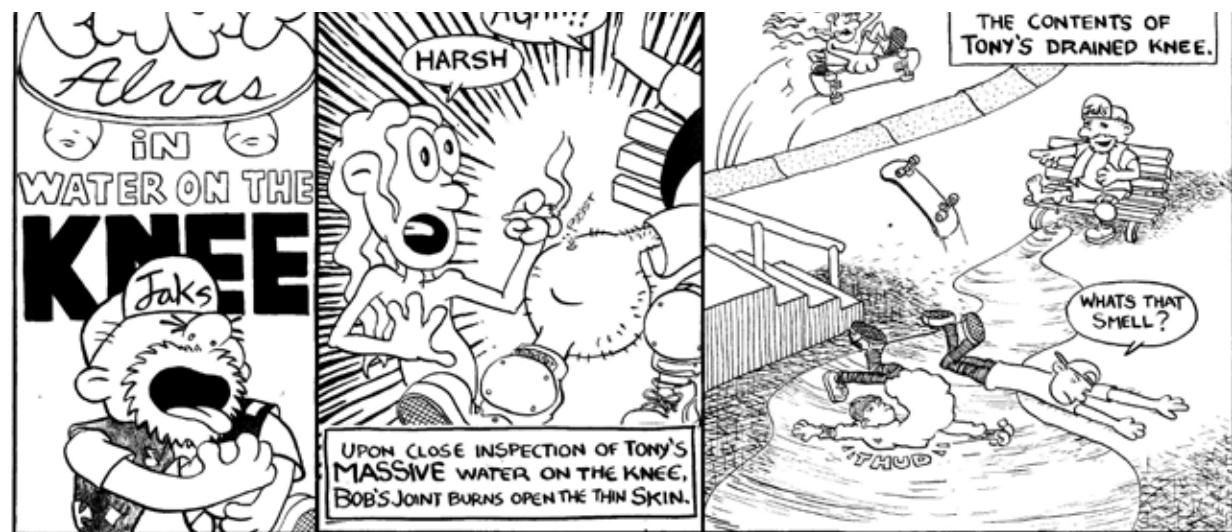
When I began to write on wine and extreme music, I struggled to find a corollary – and then the image of Gaahl, of Gorgoroth, in Metal: A Headbanger's Journey suddenly leaped into my mind! Next, I thought of my experience at Hellfest, in France, and how normal it seemed to be crowded around an outdoor wine bar with dozens of other sweaty metalheads; of running into fellow bangers with hair tied back at wine tastings here at home. And of the many women I've known who conveniently hide wine stains with black clothes and lipstick! In fact, considering the amount of snobbery that can exist within both wine and metal scenes, it seems highly appropriate that the two make a good pairing.

First off, nothing looks like blood in a glass than a thick and inky red wine. I recommend an LBV (Late Bottled Vintage) Port for this effect. It will also keep for over a week in case you find it too sweet to consume in one session.

With other wines, they are generally best to consume within a few hours of opening, unless they are old and fine in which case they can take that long just to reach peak drinkability.

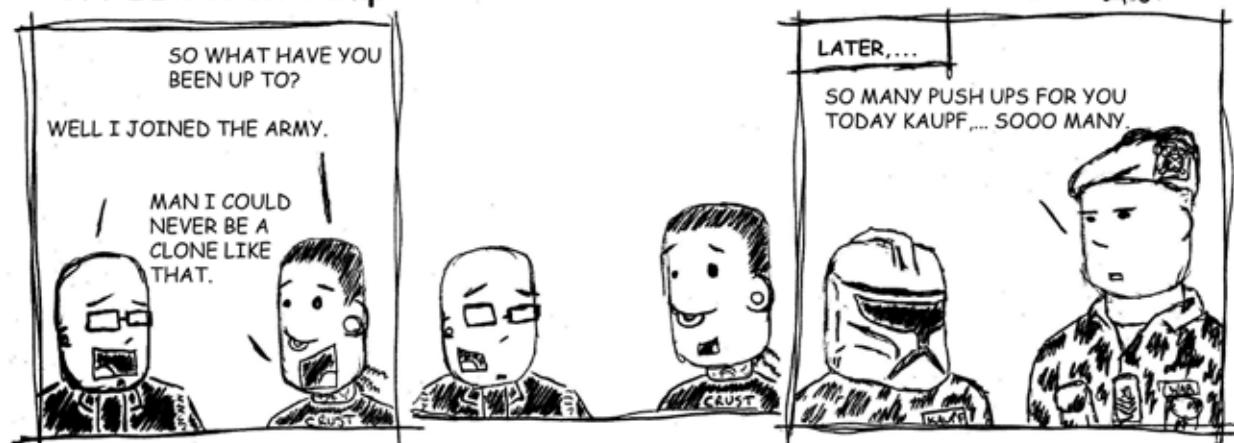
Merlot is the middle ground with red wines and the best grape to start and adjust your tastes from. If it's too light, try a Cabernet Sauvignon. If it's too heavy, try a Pinot Noir. Old World wines (European), tend to be drier, while New World (everywhere else), lean towards fruitiness. In many ways this can be attributed to cultural differences. Europeans usually consume food with wine but we teenage nations are still chugging it while the parents aren't looking. Typically the hotter the region of origin is, the sweeter the wine will be. This can be balanced by oak aging, but when dealing with value-priced imports, it's often just oak staves or steel tanks being used. So try Australia, Spain, California and South Africa for sweeter reds and northern Italy and France if you want to avoid that style. If you decide to drop \$30 or more on a bottle though, these guidelines will no longer apply.

White wines are like black metal: you might not think you'll ever enjoy it at first, but when you find the one for you, it's a revelation! It's like the first time a death metal head hears Marduk's Heaven Shall Burn... When We Are Gathered! If you are a dedicated red drinker, I find that a Gewurtztraminer from Alsace is a relatively pleasant way to begin the transition. Some easy basics to remember - Sauvignon Blanc is almost always dry, Chardonnay is in the middle ground but changes stylistically dependent on region and whether oak is used in aging, and, if the name looks Germanic in origin, it is often a sweeter variety. The variations from dry to sweet can be



WORDS: RICKY JAK. ART: MARK LAYBACK

COFFEEtration Camp



drastic among white wines so don't be afraid to ask for assistance in the store. Also, high sugar content is a major contributor to hangovers, so be careful with the dessert wines and the pink stuff. Classic Rosé can be quite dry, whereas white zinfandels and "blush" wines are almost always sweet.

When you're starting to feel bloated on beer, switching to wine can be a nice change. However, I don't recommend the reverse. The carbonation of beer added to a stomach full of acidic wine is the proverbial root of "wine before beer makes you feel queer".



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FESTIVAL SCHEDULE

MON, APRIL 16	TUES, APRIL 17	WED, APRIL 18	THURS, APRIL 19	FRI, APRIL 20	FRI, APRIL 20	SAT, APRIL 21	SAT, APRIL 21	SUN, APRIL 22
10:00 AM	TICKETS AVAILABLE ONLINE OR AT FROSST BOOKS - 1018 9TH AVE SE							
1:00 PM	\$10 REGULAR SCREENINGS \$9 CJSW MEMBERS \$8 CUFF MEMBERS - SENIORS - STUDENTS \$40 5-FILM PUNCH PASS \$120 FESTIVAL PASS							
1:30 PM	FOR MORE INFORMATION VISIT WWW.CALGARYUNDERGROUND FILM.COM							
3:30 PM	LICENSED EVENT - EVENINGS NO MINORS - MATINEES ALL AGES							
4:00 PM								
6:00 PM								
6:15 PM	SHOW UP AND SHIP OUT							
7:00 PM	GOD BLESS AMERICA ALBERTA PREMIERE USA, 2011 104 min	WE ARE LEGION CANADIAN PREMIERE USA, 2012 93 min	A LITTLE BIT ZOMBIE ALBERTA PREMIERE Canada, 2012	JOHN WATERS: THIS FILTHY WORLD Live Performance, 90 min	FOUND FOOTAGE FEST. WORLD PREMIERE Live Performance 90 min	TURN ME ON, DAMMIT! ALBERTA PREMIERE Norway, 2011 76 min	MARINA ABRAMOVIĆ CANADIAN PREMIERE USA, 2012 106 min	DOPPELGÄNGER PAUL ALBERTA PREMIERE Canada, 2011 81 min
7:30 PM								
9:00 PM		KID-THING CANADIAN PREMIERE USA, 2012 83 min		KLOVN (CLOWN) ALBERTA PREMIERE Denmark, 2010 90 min	SOME GUY WHO KILLS PEOPLE ALBERTA PREMIERE USA, 2011 90 min		THE COLOR WHEEL ALBERTA PREMIERE USA, 2011 83 min	THE COMEDY THE SNOWTOWN MURDERS CANADIAN PREMIERE USA, 2012 90 min
9:15 PM								
9:30 PM	BETTER THAN SOMETHING ALBERTA PREMIERE USA, 2011 89 min	LAST DAYS HERE ALBERTA PREMIERE USA, 2011 90 min			NUIT #1 ALBERTA PREMIERE Canada, 2011			
11:00 PM			GAME OF WEREWOLVES NORTH AMERICAN PREMIERE Spain, 2011 104 min		FATHER'S DAY ALBERTA PREMIERE Canada/USA, 2011 99 min		INBRED CANADIAN PREMIERE UK, 2011 98 min	
11:15 PM								



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